IN THIS ISSUE: **THE MYSTIC REALM (Chapter VII) ..... By Oscar H. Hawley**

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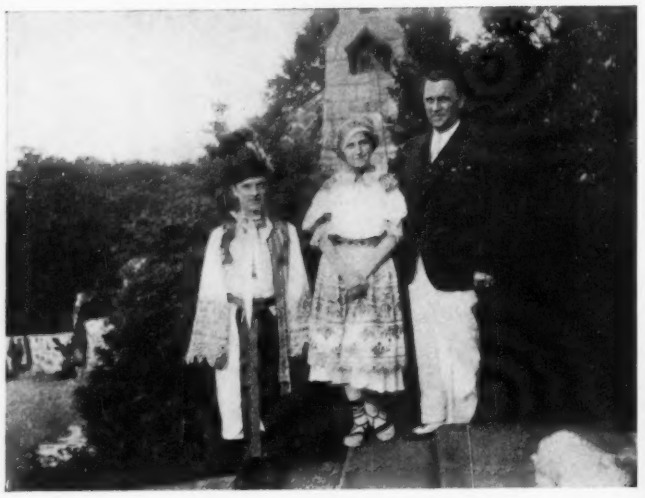


AT THE HOME OF FRANK LA FORGE IN DARIEN, CONN.
Vaclav Divina, Maria Halama, mezzo-soprano, and Mr. La Forge are seen following the third of a series of concerts given there on May 28. Kathryn Newman, coloratura soprano, and Frances Blaisdell, flutist, were the other artists on the program. Miss Halama sang a group of Czech songs in costume.

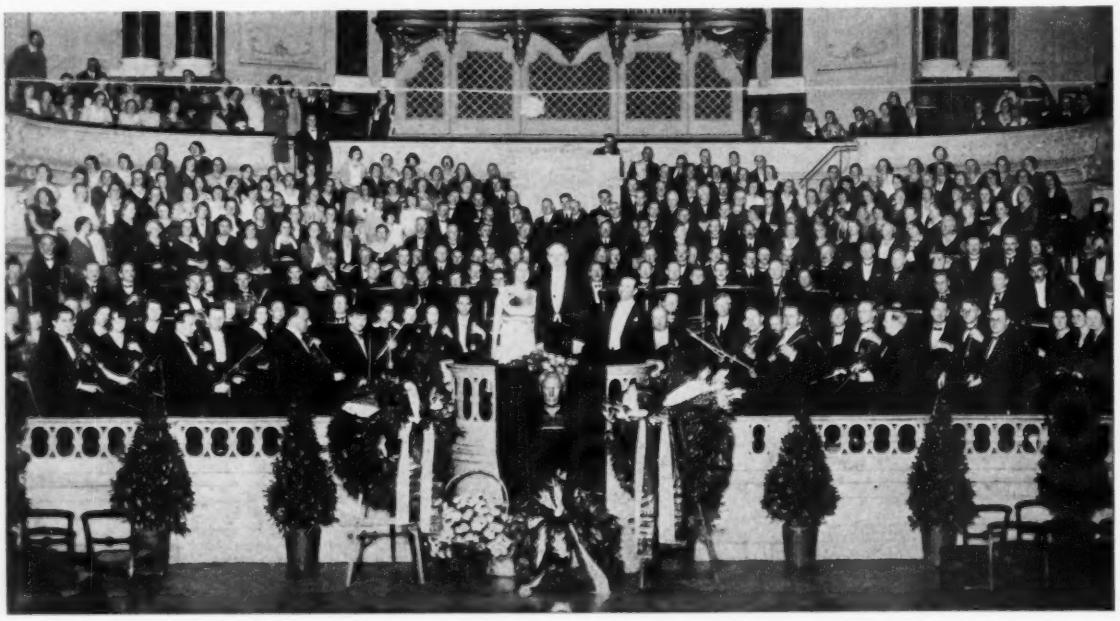
ALEXANDRE BRAILOWSKY
aboard the SS. Massilia on his way to South America, where he is making an extensive concert tour.

LEONORA CORONA
recently returned from a tour of Texas, where she sang in Dallas with the symphony orchestra. Miss Corona also appeared at the Ann Arbor Festival in the Hanson première and has been engaged for several roles in July during the Cincinnati Opera season.

(Photo by Apeda)
MARIE POWERS
is singing leading contralto roles with the Chicago Grand Opera Company.

EDNA BREYMAN,
American dancer, listening to a street singer in Menton, France.

FRANK MANNHEIMER,
American pianist, seen during his recent tour of this country. The picture was taken just before the artist flew from Oklahoma to Chicago.



FINAL PERFORMANCE OF THE BEETHOVEN FESTIVAL IN BASEL, SWITZERLAND ON JUNE 2.
In the center from left to right are: Carmen Studer (Mrs. Felix Weingartner), Dr. Weingartner and J. J. Vincent, the New York manager, with the Basel Symphony Orchestra and chorus in the background. In the lower part of the picture may be seen a bronze bust of Felix Weingartner executed by Magdalena Muller-Martin which has been bought and is the property of the city of Basel. June 2 was not only the close of the festivals but was the seventieth birthday of Dr. Weingartner. Mr. Vincent is negotiating with Dr. Weingartner for a tour of the United States. (Photo by Jacques Weiss.)

(See Inside Back Cover for Additional News Pictures)

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Eleventh International Festival Attracts Visitors to Amsterdam

Music Good, Bad, Indifferent, Weather Fine—Much Interest and Applause, Also Pleasant Outings—Dutch Contribute a New Opera, Unofficially—Next Festival in Florence—Petrassi's Partita the Outstanding Orchestral Work—American Contributions Poor

By EVELETH VAN GEUNS and EDWIN EVANS

AMSTERDAM.—Amsterdam has experienced a festival week of international music-making, the first musical event of such international importance since the memorable Mahler Festival of 1920. This time it was the eleventh festival of the International Society for Contemporary Music, a series of concerts of choral, orchestral and chamber music, which had the collaboration of Willem Mengelberg and the Concertgebouw forces.

Generally speaking, there was a good deal of success and interest. Many distinguished guests from various countries added a special note of festivity, and that important factor, the weather, being extremely favorable, opportunity was offered for those excursions, garden parties and receptions which are the concomitant of every international congress.

As for the music we heard, it was good, bad and indifferent, mostly indifferent. In general, the skilled artisan was apparent, with the technical knowledge which commands respect. There were instances of works entirely unworthy of performance, but also several evidences of real talent, which is already a great deal. The Partita for orchestra by the young Italian, Goffredo Petrassi (conducted by Alfredo Casella) was one of those, and showed a clarity, constructive line and color sense far above the ordinary.

MUSICAL CHAMBER OF HORRORS

An evening at the Bach Hall provided, rather than chamber music, a chamber of horrors, and it is a severe blow to my national pride to have to confess that the three songs by Ruth Crawford and the piano variations by Aaron Copland were sadly below the desired standard. One other concert at the Bach Hall (an unofficial Dutch contribution to the festival) did not hold entirely to the term contemporary. The Madrigal Society, a small group of mixed voices under leadership of Sem Dresden gave an all-Dutch program, more or less chronological, beginning with the soothing and guileless chorals of Jacob Obrecht (fourteenth century), Orlando di Lasso, J. P. Sweelinck and Jan Tollins, and advancing to the present time with B van den Sigtenhorst Meyer, J. N. Mul and Willem Pijper.

OPERA—HORS D'OEUVRE

Besides the various concerts Pijper's opera Halewijn was presented by the Wagner Society. Fresh from the pen of Holland's most eminent composer this symphonic drama, as it is called, bears a purely national character and as such is of undeniable importance. The story, based upon a legend of the fourteenth century, concerns a certain forest-dweller, Heer Halewijn, who is endowed with such charms for the fair sex that when his song is heard by a woman she cannot resist the impulse to fly to him. Unfortunately she is paid for her trouble by being murdered by this wicked Bluebeard and the hillside is dotted with gallows—all occupied.

At last the king's daughter who has also heard the hypnotic song, falls under the spell and comes to meet her fate. When Halewijn asks her to choose between the gibbet and the sword she prefers the latter, but when he is about to strike she requests him to remove his coat to save it from the spattered blood. As he does so she seizes the weapon, beheads him and carries her trophy triumphantly back to her parent's castle. There it is placed on the banquet table, but in the midst of the feasting the song of Halewijn is heard again, and the frightened guests perceive that it is the head which sings. "You may slay the man, but not the song," Halewijn's mother declares. Man dies, but the spirit, the life force, survives.

The story was presented to us in about a dozen scenes, the music, in spite of flitting ghosts of Debussy and Strauss, shows a master hand and is worthy of much appreciation. The scenery and costumes created by Johann de Meester, were fantastically beautiful. All the participants were Dutch, with the exception of the conductor, Pierre Monteux, whose leadership was masterful down to the smallest detail. Many regard the production as an epoch-making event.

(*Continued on page* 16)

Witherspoon Resigns from Cincinnati Conservatory

CINCINNATI, O.—Philip Wyman, president of the board of directors of the Cincinnati Conservatory of Music, makes the following announcement:

"Herbert Witherspoon, director of the conservatory, has requested that he be relieved of his duties as director because of the increasing demands upon his time by outside projects, in which he is deeply interested. His resignation will take effect at such time as may be mutually agreeable.

"Mr. Witherspoon, however, will continue to counsel the board of directors in the future activities of the conservatory. He will visit Cincinnati at frequent intervals and, in particular, during the fall registration.

"Mr. Witherspoon was called to the conservatory last September as director of the school to reorganize the business and artistic departments to meet modern requirements. This work is proceeding satisfactorily, and we look forward to our next school year with much confidence. The number of inquiries from prospective students at this time, indicates an increased enrollment and a splendid future for the institution." J. C.

Strauss' Opera, Arabella Has Dresden Première

(Special cable to the Musical Courier)

DRESDEN.—Strauss' new opera, Arabella, with a posthumous libretto by Hugo von Hofmannsthal, was cordially received in its world première here on July 1. There were about fifty curtain calls for the composer, the singers, and Clemens Krauss, the conductor.

The work proved somewhat uneven, the first half containing some charming lyric music of sentimental character, exquisitely delicate orchestral writing and superfine workmanship, while the latter part was long and dull. There were many reminders of Rosenkavalier in the music and character situations. Strauss is reported to be very pleased with the Dresden performance. P.

German Opera in Paris Rouses Enthusiasm of French Throngs

Furtwängler Directs Leider and Melchior in Tristan and Isolde—Russian Ballets of Monte Carlo Impress Huge Audiences—Herriot Lectures on Beethoven

By IRVING SCHWERKÉ

PARIS—I do not know how other cities are faring, but Paris seems to be doing quite decently in the way of amusements. Everything and body in the world, except Mae West, Sophie Tucker and the Ringlings, are here. Seldom has the town seen such an animated spring season. Depression is illusion. We are having opera and singers from Germany, Italy, Austria, Belgium and Russia; ballets and dancers from New York, Berlin, Vienna, London, Rome and Cambodia; musical shows from The States, Paree and Mexico.

Tristan and Isolde is being magnificently performed at the Paris Opéra, under the enthralling direction of Furtwängler, with Melchior and Frida Leider singing the parts of Wagner's potion-imbibing lovers. As Brangäne, Marke and Kurwenal, there are Sabine Kalter, Kipnis and Janssen. The language is, of course, German, and the popularity of these presentations is proved by the fact that three months ago not another seat was to be had. These singers and Lotte Lehmann are also giving us two Walküres, and it is said that Melchior is going to give us an Otello in Italian, in which he has just scored such a fine success at Covent Garden in London.

BALLETS

When the town was not attending German or Russian opera, it was watching the Russian Ballets of Monte Carlo at the Chatelet Theatre. This admirable troup, over whose destinies W. de Basil and René Blum preside as general and artistic directors, comprises a personnel of over fifty dancers, among whom are some of the finest dancers of the day.

In addition to its regular repertoire of five grand ballets, the Russian Ballets of Monte Carlo are regaling Parisians with four creations:—Les Presages, by Léonide Massine, danced to Tschaikowsky's fifth symphony; Beach, by Renè Kerdyk, music by Jean Francaix; Ecole de Danse, by Massine, music by Boccherini; and Le Beau Danube, by Massine, music by Johann Strauss. Les Matelots, La Concurrence, Cotillon, Jeux d'Enfants and Les Sylphides are also figuring on the programs.

Every element in these remarkable works combines to make an impression of art and feeling, and the enchanted public is most enthusiastic over an evening of visual charm. The arresting scenes and costumes are by André Masson, Raoul Dufy, Count Etienne de Beaumont, P. Pruna, Christian Bérard, Joan Miro and Prince Schervaschidze. Alexandra Danilova, Tatiana Chamié, Nina Verchinina, Irima Baronova, Tatiana Riabouchinska, Léonide Massine, Léon Woizikowsky, David Lichine, V. Psota, Eglowski, and Schabelsvky are the applauded artists, and Roger Desormière the conductor.

INTERNATIONAL DANCERS

Another terpsichorean enterprise on a grand scale, The Ballets 1933, is holding forth in Paris at the Champs Elysées Theatre. One wonders where the crowds come from, for in spite of major performances nightly at the Opera, the Chatelet, and other theatres, The Ballets 1933 have also drawn large audiences.

The Ballets 1933 is an Austrian-Russian-French organization headed by Georges Balanchine and Boris Kochno. There are about thirty dancers in the troupe. Maurice de Abravanel directs the orchestra. Such names as Tilly Losch, Tamara Toumanova, Lucienne Kylberg, Lotte Lenja, and Roman Jasinsky figure as soloists.

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14,000 Hail Return of Stadium Concerts

Van Hoogstraten, Conductor for First Weeks, Arranges Wagner-Brahms Commemorative Program—Adolph Lewisohn Addresses Audience

By MARTHA SCALLON

Before a crowd of 14,000 devotees, the sixteenth season of Stadium Concerts by the Philharmonic-Symphony Orchestra at the Lewisohn Stadium of the College of the City of New York, was inaugurated for an eight-week period on June 29, under the baton of Willem van Hoogstraten, regular conductor of the Seattle (Wash.) Symphony Orchestra and first leader for the present series.

In obeisance to the fiftieth anniversary of the death of Wagner and the 100th anniversary of the birth of Brahms, the evening was devoted to the presentation of their works. The Star Spangled Banner opened the proceedings, and then were heard the introduction to Act III of Lohengrin, Siegfried's Rhine Journey from Götterdämmerung, the Prelude and Liebestod from Tristan and Isolde, the prelude to Die Meistersinger, Wagner; and after the intermission and an address by Adolph Lewisohn, honorary chairman of Stadium Concerts, Inc., the Brahms symphony No. 1, in C minor, op. 68.

Aside from the double commemorative feature of the occasion, Mr. van Hoogstraten's selection of program material was appealingly fitting, for apart from Wagner and Brahms, German music was not a prominent feature of the last part of the nineteenth century, the centre of interest shifting in the main to other countries; and the juxtaposition of the two greatest geniuses of post-Beethoven music under the one program, afforded splendid opportunity for Wagnerians and Brahmsians alike to rise above petty comparison to a broader and finer appreciation of the masters.

The size of the audience was eloquent proof of the widespread popularity of the Stadium Concerts, so eagerly anticipated each season by myriad music-lovers.

Mr. van Hoogstraten was enthusiastically greeted as he appeared before the orchestra, which he has directed for twelve consecutive seasons. After an uncomfortably blatant performance of The Star Spangled Banner, the orchestra got off to an auspicious start with the diaphanous and finely-spun melodic web of the Lohengrin music, followed by a reading of Siegfried's Rhine Journey which was notable in particular for the transition in the central portion from a muted horn of Siegfried to the abrupt recurrence of the Rhine theme. An excellent interpretation was given the Tristan and Isolde excerpts, al-

(*Continued on page* 7)

Hollywood Bowl Plans Are Definitely Settled

Four Weekly Concerts Start July 11—Alfred Hertz Conducts First Program Followed by Nicolas Slonimsky—Other Eminent Leaders and Soloists Engaged

By BRUNO DAVID USSHER

LOS ANGELES.—Starting late, but espousing practical ambitions backed by resourceful brains, money and a belief in the public, the Symphonies Under the Stars Foundations bids fair to present a Hollywood Bowl season, at once widely appealing and yet uncommon of repertoire. As before, four concerts will be given, but instead of the Friday performance a late Sunday afternoon promenade program is scheduled. The hour has not yet been decided upon, but the event may be somewhat in the character of a twilight musicale. All in all thirty-two presentations will take place, commencing July 11, on Tuesdays, Thursdays, Saturdays and Sundays.

SUNDAY CONCERTS TO FEATURE AMERICANS

These Sunday concerts will be the more interesting as it is planned to feature unknown, but talented young Americans. Worthwhile talent should be brought to public attention in that manner. The music committee consists of Jose Rodriguez, editor for KFI-KECA, Blanche Rogers Lott and Bertha Knisely. It is an intelligent committee, possessing courage and conviction and the experience required for such stewardship.

Alfred Hertz inaugurates the series. The former *maestro* of the San Francisco Symphony has commanded a large following here ever since he "fathered" the first symphonic summer at the Bowl. He will be followed by Slonimsky, young Russian-American conductor. Slonimsky made a startling Los Angeles debut last Christmas when substituting for Artur Rodzinski. His three Bowl programs will be replete with fascinating modern and rarely heard old works. Of the latter Los Angeles is to witness for the first time a symphony by Stamitz, inaugurator of the symphonic style developed later by Haydn, Mozart, Beethoven and successive classics.

SLONIMSKY TO PREMIÈRE NEW MUSIC

Apropos of Mozart, Slonimsky has in mind the first symphony written by that genius, composed at the age of eight. Several of the Bach Brandenburg Concerti likewise are on the list. Of novelty premières Slonimsky and the committee propose Arnold Schoenberg's Music for a Motion Picture Scene, the Napoleon Suite by Arthur Honegger, Dane Rudhyar's Vers la Verité

(*Continued on page* 10)

THE MYSTIC REALM

Chapter VII, Music for Orchestra

(Ninth Installment)

By OSCAR HATCH HAWLEY

TO MAKE a list of the music played by symphony orchestras would be to compile a catalogue of all the works in music of all musicians from Palestrina to the present time; for not only are novelties sought among extant composers, but, because there is a dearth of material, conductors try to revive the dead and buried past by exhuming long-forgotten opuses by long-forgotten writers and having them revitalized by living experts in tonal antiquity.

Imaginary (but typical) items which one might encounter in modern programs are the following:

"Tone Poem by James Beethoven Smith on themes from Johann von Henkelburgher, a sixteenth century Dutchman. This work is done with reverent feeling for the idiom of the period from which it is taken, and presents a vivid picture of a lost civilization."

"Fugue and Choral from Domenico Ferrabosco (sixteenth century), orchestrated by Adameus Mozart Pewee."

That is the way the old and mouldy stuff is programmed, and many are the auditors who fondly imagine they are receiving divine fire straight from the gods when they hear this musty junk. But the average concert-goer snores loudly during the performance of such numbers and is seldom awakened, as most auditors imagine the sounds are part of the music and no one is wiser in the end.

To be sure, it is only occasionally that the old music is put on, and it has been mentioned here merely for the sake of bringing to attention at the beginning of this chapter that there is none too much music for the great orchestras to play unless they repeat continually the well-tried, familiar, and beloved scores.

The first duty of every orchestra is the performance of a symphony (or work of that magnitude) on every program. The major orchestras have seasons of twenty-six weeks with fifty-two concerts—the same program being given at both concerts of one week. If there are extra concerts during the week, they are usually not counted as symphony concerts and therefore a symphony is not necessarily included in the works performed. When a symphony is included in the "pop" or "educational" concerts it is one that has been rehearsed and played at the regular series and has not called for any extra rehearsing.

Paucity of War-Horses

For an orchestra to perform one symphony at every concert taxes the ingenuity of the best of program-makers, for there are only a few recognized works of this genre that conductors put on their programs year after year with a feeling that concert-goers will approve the selections. Here is the list of the recognized symphonies:

Beethoven: Three; the third, fifth and seventh. Occasionally, the second, fourth, sixth and eighth are played and, of course, the ninth is given occasionally, but for practical purposes the Beethoven symphonies are limited to the three mentioned, and of these the fifth is the one that stands up best under repeated assaults.

Brahms: Four. His entire output in this form. The announcement that any one of these symphonies is to be played is sufficient to sell out the house to students who do not have enough money to buy season tickets.

Tschaikowsky: Three. But the sixth is the only "sure-fire" favorite. The fifth and fourth are still in the repertoire of the orchestras, but the sixth is the one that produces gate receipts.

Dvorak: One. The fifth or New World Symphony of Dvorak is the only well-known symphony of this composer, but his fourth is generally regarded by musicians as a better work. The second is given occasionally.

Franck: One. The only one he composed and which is highly regarded by the public because of its tunefulness. The slow movement of this work is one of the most beautiful things in the contemplative mood of all symphonic literature.

That makes twelve symphonies, and so the conductor must fill out his list with fourteen others. Of these a few will be new works which are given as novelties or else they are old works and equally good as novelties. In this category come the two symphonies of Schubert, the seventh in C major and the ninth or Unfinished in B minor. which are heard occasionally; the symphonies of Haydn and Mozart; those of Schumann, Mendelssohn and others. Most other symphonies of the past (and there have been thousands of them) are as dead as the dodo and some of those listed are tottering on the brink of oblivion. Time was not long ago when an Elgar symphony was thought a good addition to a program, but his works have been somewhat neglected in recent years. Tone poems of Richard Strauss pushed those of Franz Liszt into the background in the last dozen years, though recently there has been a slight return of interest in the Liszt symphonic poems.

Question of Modern Music

Of modern symphonies fit to present to a symphony audience there are not many. Sibelius gets a hearing now and then; Glière (not modern, but a novelty), Tansman, Lopatnikoff, Miaskowsky, Prokofieff, Trapp, Scriabin, Shostakovitch, Glazounoff and a dozen others are heard from once in a while. Any new man who appears on the horizon with a good score under his arm will be given a chance, but it mav be his first and last hearing—as in the case of mny of the above. It will be noted that few Americans are listed as symphony composers. That is for the excellent reason that few good symphonies have been composed in America. But in the last few years some native sons have been heard from who give promise of developing into important composers in this field.

Most American composers of note have come out of the East where civilization is older and the arts are cultivated to a greater extent. John Knowles Paine, well known as a composer in all forms during his lifetime, is now buried in the biographical dictionary. The same is true of the later composers, George W. Chadwick, Horatio Parker, Adolph Foerster, and Edward A. MacDowell. These were all American-born and trained in Europe. But when one thinks of American composers, the mind immediately reverts also to Ernest Bloch, Victor Herbert, Walter Damrosch, Charles Martin Loeffler, or Rudolph Friml. These are indubitably Americans and American composers, but they were all born and educated in Europe. Therefore the question is often asked: "What constitutes an American composer?"

Perhaps the American composer is coming into his own at the present time with such vital personalities as Howard Hanson, Louis Gruenberg, George Gershwin, Ferde Grofé, Leo Sowerby, Aaron Copland, Charles Wakefield Cadman, John Alden Carpenter, Deems Taylor, and others playing leading rôles. Only time will tell.

Filling in the Chinks

But symphonies are not the only things played by the orchestras. An orchestral concert usually lasts two hours (a few orchestras give concerts of an hour and a half). To fill out that time without sending the audience to sleep is the task of the conductor. And that it is a task no conductor will deny, for there are two audiences of 2,500 each to satisfy; and they must be more or less satisfied or there will be a falling off in attendance, and with lack of attendance the conductor finds himself lacking in popularity, and if that continues for any great length of time, he will lack a job—and that is the last thing a conductor desires. Therefore, to make up twenty-six programs (or perhaps twice that many if he has "pop" and "educational" and "hinterland" concerts to give) is a work not to be undertaken lightly.

The Place of the Soloist

Nearly every program will have a soloist. The conductor has to divide the solo jobs carefully between singers, pianists and violinists, and he knows at the beginning that he must give twice as many appearances to singers as to pianists, and twice as many appearances to pianists as to violinists (and cellists). For that is the way the audience reacts. All things being equal, singers are twice as popular as pianists and get twice as much money; pianists are twice as popular as violinists and get twice as much money. The singers will appear on a program in one grand aria and a couple of short numbers—sometimes with piano accompaniment, usually with orchestra. The pianist or violinist will appear in a concerto (that is, a piece for solo instrument and orchestra). Sometimes he will give an encore or two, and sometimes this is not permitted by house rules. If a symphony and a concerto are played at the same concert, that will account for one hour of time. There will, then, be another hour to fill with interesting music. For this portion of the program the conductor must select one of the half dozen standard overtures, or a new overture; one of the half dozen suites which are recognized as measuring up to the standard of the concerts, or other novelties as Medieval Poem, Serenade, Symphonic Sketches, Dances, Scherzo, Valses, Tableaux, Toccata, Etudes, etc. And when the program is complete, it will look like this one, taken from the programs of the Chicago Symphony Orchestra:

CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK.....CONDUCTOR
ERIC DE LAMARTER,
ASSISTANT CONDUCTOR
THE THURSDAY-FRIDAY CONCERTS
TWENTY-SECOND PROGRAM
MARCH 10, AT 8:30—MARCH 11, AT 2:15
1932
SOLOIST: JACQUES THIBAUD

SERENADE FOR WIND INSTRUMENTS, OP. 7, STRAUSS
SYMPHONY NO. 4, B MINOR, OP. 24, TRAPP
ALLEGRO ANIMATO.
LARGO.
ALLEGRETTO.
ALLEGRO.
(FIRST PERFORMANCE IN AMERICA)
TWO SYMPHONIC SKETCHES...MUELLER
ENIGMA.
AWAKENING.
(FIRST PERFORMANCE)
CONCERTO FOR VIOLIN, NO. 4, D MAJOR (KÖCHEL 218).....MOZART
ALLEGRO.
ANDANTE CANTABILE.
RONDO.

INTERMISSION

POÈME, FOR VIOLIN AND ORCHESTRA, OP. 25.....CHAUSSON
THE WALTZ: A CHOREOGRAPHIC POEM, RAVEL

To understand and appreciate this music, new and old, the listener must have the will to go repeatedly to concerts until he has heard the same compositions many times. Each time he hears a piece repeated he will understand it better and finally may come to a complete understanding of the work, and then his joy in it will be full for now he can interpret it according to his mood and need not bother about the succession of chords, melodies or figures. But most of the novelties are not repeated. They have one appearance and consider themselves lucky to get that therefore there must be some other way for the listener to get a slight appreciation of the music on a first hearing. To this end program notes are provided, and much time and money is spent on this material in order that the listener may have all the light possible on the compositions to be played.

Rôle of the Program Annotator

Compilers of program notes are selected from musicians who have literary ability and who are hounds for running down all clues that may help in a solution of the mystery of music. Sometimes literary people are employed who have no particular training in music but who have great appreciation of music because of having attended many concerts and having become familiar with much music. It would be unjust to say that the musician is a better compiler of program notes than the literary man, because it is not always true. Some of the best and most inspiring notes I have ever read on new compositions have been written by men who did not know the difference between a chord of the augmented sixth and a canon, and who, furthermore, did not care to know. And, contrary wise, some of the poorest notes I have read have been by musicians who would have no trouble composing a fugue with one hand, a choral with the other, and at the same time whistling the outline of a new overture for an assistant to jot down.

Program notes are of many kinds and very interesting and helpful. I believe nothing better exists as a help to music-lovers, either of special pieces or of music in general. Program notes are printed in the program which is passed out to patrons of the concert at the time they come to take their seats. Obviously, if they arrive at the concert hall from ten to fifteen minutes early they will not have time to take more than a cursory glance at the notes. Even if they have a half hour, they can not read and digest what has been written for their benefit, and the large majority of patrons do not read the notes until the concert is ended or do not read them at all.

That is not at all as it should be. Notes are written to be helpful to concert-goers, and therefore should be read and studied before the music is played. To this end I believe it would be much more in the interest of music if the programs were mailed out to regular subscribers a week in advance of the concert, and handed to other auditors at the time of the purchase of their tickets.

(*To be continued*)

What a Symphonic Concert May Mean to a Junior Audience

Quinto Maganini Discusses the New York Chamber Symphony's New Programs for Young People

IN addition to their appearances at Town Hall, New York, and various engagements in music centres next season, Quinto Maganini and his New York Chamber Symphony will be heard in a series of symphonic concerts designed especially for young people.

This is a phase of music which has interested the young composer-conductor for some time, and in announcing his children's symphony concerts, Mr. Maganini explained that he intends to present them much along the same lines followed by his Town Hall concerts during the past three seasons. They will include programs built around a central idea, either abstract, historical or biographical, and the groups will be interspersed with illuminating comment by the conductor. The informal atmosphere which invests the New York Chamber Symphony concerts for adults, will naturally be a considerable asset to the children's programs. As before, the conductor will feature unusual music.

Education Through Tone

In the matter of the relation of music to the child, Mr. Maganini has some interesting ideas. He believes that music is the most painless means whereby one can absorb a general education. Concepts which would ordinarily be difficult to introduce merely by description, into the child mind, glide in on the wings of music and are revealed with color and clarity, he says.

"Practically every experience known to man has been interpreted in music," Mr. Maganini observed. "Through music the child can get intimations of thoughts that lie too deep for words. By means of music, one can trace histories for the child. National characteristics are thrown into bold relief in the tone and tempo of the music of different peoples. After we have finished playing The Battle Song of the Spartans—an ancient Greek theme, which occurs in the 'ancient' group in one of our programs, every youngster in the audience will have a grasp of the courage and ideals of Sparta; just as the whole spirit of Africa becomes intelligible after a hearing of William Grant Still's Africa; and early Italian and early American music give the 'feeling' of the people of those days better than any words can describe.

Tracing Mozart's Growth

"Another of our programs traces the compositions of Mozart from the age of four to the age of thirty-one, the full flowering of his genius," Mr. Maganini continued. "Biographically, of course, this is interesting. But for a child audience, the idea of a boy who falls into their own age group, speaking to them in music, is altogether enthralling. When the curiosity and wonder have subsided, the inspiration remains. On the purely æsthetic side, music can be a wonderful introduction to nature for the child, for composers are repeatedly imprisoning the sights and sounds of nature in music, calling attention to, and re-creating nature's loveliest aspects."

The New York Chamber Symphony is composed of twenty players. The fact that it is a small orchestra, Mr. Maganini pointed out as a definite asset in regard to children, because "fewer tone colors are less disturbing to the child mind, and it allows the individual instrument to be heard and comprehended."

For the past three years, Mr. Maganini has been conductor of the New York Sinfonietta. Resigning his post with that organization last spring, he is now at the head of his own ensemble, the New York Chamber Symphony. In addition to his reputation as conductor, Mr. Maganini is known as composer and arranger. Several of his orchestral compositions have been performed by symphony orchestras both here and abroad. A few years ago he was awarded the Pultizer prize in music.

T.

Covent Garden Opera Remounts Don Carlos at End of Season

Is it the Last Season?—Melchior as Otello, Muriel Brunskill as Amneris, Score—Leopold Stokowski Springs a Surprise—Szigeti, Robertsons Heard—Jooss' Green Table, Scheduled for New York, Makes Sardonic London Debut

LONDON.—Covent Garden's curtain has rung down on the last opera of the season, and, for all we know, the last of all seasons. Whether next year we shall hear Italian singing or buy Italian spaghetti on this hallowed plot of ground, is a question which lies on the lap, not alas! of the gods but the real estate company which is determined to realize its asset at long last. Charles Moor, the Royal Opera's stage director, and since the death of Col. Blois acting general manager as well, held out little hope to your correspondent that the old house will be saved. Even if it is saved it will have to be radically remodeled, not only to provide a modern stage, but a seating capacity which would make the house an economic proposition at the price that is being asked for it. At that price—either for a ninety-nine years' lease or a freehold—it would probably be more profitable to build a new house on a new site—but what site? And is a new opera house not always a gamble, from the point of view of acoustics? Look at Mr. Insull's Chicago monstrosity. Mr. Moor, a Scotsman who "burrs" in four languages, threw up his hands in horror at the thought of a modern theatre that might be dead in sound. Covent Garden, whatever you may say against it, is—or was—a marvel of acoustics.

RESTORING DON CARLOS

A restoration of Don Carlos after sixty years was—or should have been—the outstanding event of the season's tail end. It was grand to hear Verdi's near-masterpiece, grand to see how the eagle flapped his wings and really took flight in that terrifically vital Escorial scene, which makes Don Carlos an Italian counterpart to Boris Godounoff. It was great to be assured once again of the greatness of this pre-Aida Verdi, as we have been assured again and again. But it would be too much to say that one was elated by some of the singing that was done in this opera. One felt that the stars had gone home and left the finish to their understudies.

Fernando Autori, remarkable actor that he is, would have made a convincing Philip II, if it were not for Velasquez's portrait in the National Gallery. His acting was the only real acting of the evening, and with Giulio Tomei as the Grand Inquisitor, he put over a really terrifying colloquy. Ulysses Lappas was not a bad Don and Giacomo Rimini a good enough Rodrigo, but neither of the two women did anything to justify their assumption of the roles of Queen and Princess, except a pleasant demeanor. Sir Thomas Beecham, moreover, rode rough-shod over their diminuendos and rubatos, and gave them little comfort generally. And yet, with all its shortcomings, we would not have wanted to miss hearing this music—vibrant with life, passion and beauty.

MELCHIOR'S OTELLO

What Don Carlos promised was fulfilled in Otello, and Otello was the last production of the Covent Garden season. Its great feature was Lauritz Melchior in the title part. Not since Leo Slezak has such an Otello been seen on the operatic stage, and rarely has a greater one been heard. His towering frame was as impressive as his powerful voice, and his singing, like that of Rosetta Pampanini, left little to be desired. Rimini was a robust and perhaps too engaging an Iago, and Luigi Cilla an excellent Cassio. Antonino Votto conducted with verve, and at times with considerable fire.

An Aida with an almost all-English cast, conducted by an English conductor, was one of the pleasant surprises of the final week. Eva Turner sang the title part with her usual assurance and vocal splendor, but Muriel Brunskill as Amneris was the great surprise. A favorite in oratorio, she made her first appearance in Italian opera on this occasion, and she rose to the occasion magnificently, recalling, especially in the great final scene, that truly great English Amneris, Kirkby Lunn. The Amonasro was English, too, namely Dennis Noble, excellent of voice and incisive of manner, and the Radames was Francesco Battaglia, forceful and none too accurate in intonation. John Barbirolli's conducting was full of life, flexible yet firm and cognizant of the architecture of this great work. Largely thanks to him, this evening was a triumph for English opera.

THREE ONE-ACT OPERAS PERFORMED

Speaking of English operas, it should be mentioned that three one-act operas by British composers were performed as part of the jubilee celebrations of the Royal College of Music. They were Arthur Benjamin's The Devil Take Her, Holst's Savitri and Nicholas Gatty's Prince Firelon. All of them have been described in the Musical Courier on previous occasions. Another English work, Coleridge-Taylor's Hiawatha, has had its annual stage performance in the Albert Hall, this year under the bâton of Geoffrey Toye, in place of Malcolm Sargent, still indisposed. This grand show has become an indispensable feature of the London "season."

AN OLD STUDENT CONDUCTS

The Royal College Jubilee, by the way, brought forth a surprise, which was so completely unsuspected that only one London paper got wind of it. At a concert representative of composers and artists educated at the College an "old student" was announced, without name, to conduct the Meistersinger Overture. When he appeared on the platform none but a few "old boys" had ever seen him before, and of these one or two recognized the leonine head of Leopold Stokowski, who though a native of London and once organist of one of its prominent churches, has never conducted any of its orchestras before. That his performance was, though unrehearsed, superb, goes without saying.

SZIGETI PLAYS THE MODERNS

Concerts have finished except for an occasional fag-ender and the radio. The last two outstanding concerts were those of Joseph Szigeti and the two Robertsons, Ethel and Rae. Szigeti played, except for a superb performance of Bach's A minor sonata (the doublestops were astonishing), all modern music. The Ernest Bloch and Debussy sonatas, with Nikita de Magaloff at the piano, have certainly been rarely played like this, for no first-rank fiddler today brings such intelligence and sense of style to bear on the recent literature of the violin. We also heard Achron's interesting suite, Stempenyu, the Fiddler.

The Robertsons gave an interesting addenda to the recent Brahms celebrations by playing the original version of the Brahms F minor piano quintet, as a two-piano sonata. The performance showed great mastery and musicianship, but also convinced us that Brahms' second thought was best. A suite consisting of some of Bach's keyboard pieces, arranged and supplied with an introduction by Cyril Scott, was the novelty of the occasion. Like Bax's Poisoned Fountain, also heard at this recital, it is dedicated to the Robertsons. Some delightful trifles, delightfully played (including the Valse from William Walton's Façade), concluded the program.

IVOGÜN AND TRIANTI SING

Vocal duets were the order of another pleasant evening, provided by Mme. Ivogün and Alexandra Trianti. It is a rare treat to hear two such clear, sweet voices and two such consummate artists complement each other in works that are far too much neglected, such as Brahms' duets. Each of the singers also sang a solo group.

Contemporary music has had two final innings at the B. B. C., once with Zoltan Kodaly conducting a concert performance of his recent opera, The Szekely Spinning Room. The work has been reviewed in the Musical Courier. The performance, with Enid Cruickshank and four other English singers as soloists, was excellent. The London Contemporary Music Centre has finished its season with the performance of an interesting sonata by Lennox Berkley, a youngster walking in the paths of Hindemith et al., and William Walton's latest opus, namely three songs to texts by Edith Sitwell.

BALLET TO THE FORE

At the end of the season there has been a recrudescence of dancing. Covent Garden, for two gala nights in honor of the World Economic Conference, will be turned over to the Camargo Society for familiar ballet. The Queen and other royalty will be present. Karsavina, Lopokova and some other old stars will twinkle again. Argentina has made one of her rare London appearances at the Savoy, and for a week reaped fresh laurels with her repertoire.

She has been followed by the first and only too timely appearance of Kurt Jooss's ballet troupe from Germany, whose *pièce de resistance* is a sardonic piece of satire called The Green Table. Was it a coincidence that the "green table"—the conference table at which sit black-coated automatons—met our gaze on the very day of the opening of the Economic Conference? Was it a warning—or just a bad joke? At any rate there it was, a bitter political caricature of the familiar scene, followed by a Dance of Death—a series of glimpses of a war that leaves the world prostrate. A shot rings out and here, once again, is the grotesque Green Table, with the black-coated gentlemen as before. Luckily the Jooss Ballet has other and cheerier items in its repertoire. It attained international fame last year in Paris, at a ballet competition in which The Green Table won first prize. America is to see it soon, for it is to be brought over by F. C. Coppicus. It is a remarkable and original show.

OUTDOOR MUSIC—CANTERBURY AND KEW

The beautiful summer weather has driven music outdoors, as it were, and visitors to Kew Gardens have been given the unusual experience of listening to Handel's Water Music played by the instruments for which it was originally written, from a boat on the Thames, just as and where George I first heard it in 1715.

In ancient Canterbury, too, outdoor music has been part of the annual festival, with Mozart's Kleine Nachtmusik and other chamber orchestra works issuing from the Gothic cloisters of the Cathedral on a warm summer night. Holst's County Farm and Ethel Emyth's Two Interlinked Melodies enjoyed the honor of being sandwiched between a Haydn Symphony Concertante and Wagner's Siegfried Idyll. The principal feature of the festival was Brahms' Requiem sung in the Cathedral by a combination of local choruses under Dr. Palmer. Dr. Adrian Boult conducted the orchestral concerts, which were broadcast throughout the land.

CESAR SAERCHINGER.

GIVEN ACADEMIC HONOR

ERNEST HUTCHESON

received the degree of Doctor of Music from Oberlin College, June 20. Mr. Hutcheson, who has been dean of the Juilliard Graduate School since 1927, was appointed dean of the entire Juilliard School of Music on the recent retirement of Frank Damrosch as director of the Insitute of Musical Art. (Albert Petersen photo.)

Stadium Concerts Opened in New York

(*Continued from page 5*)

though here as well as elsewhere liberties were taken with the *tempi*.

From the opening majestic measures of the C minor symphony, Mr. van Hoogstraten claimed the audience's attention. The orchestra's tone was more homogeneous than usual at the first concert of the Stadium season.

At the close of both halves of the concert, Mr. van Hoogstraten was warmly recalled for his share in the honors of the successful opening program.

During the intermission Mr. Lewisohn voiced his gratification at the patronage of the concerts, "hoping that they would continue to give pleasure, recreation and education to the large audiences who appreciate the best quality of music." It was to be regretted that facilities had not been provided for amplifying Mr. Lewisohn's voice, as he could not be heard further back than the tenth row and was treated with gross disrespect by the majority of the assemblage.

RAIN CURTAILS CONCERT

Rain dispersed the listeners who attended the Friday evening concert after the Scheherazade, played with beauty of tone, especially in the string section. Mishel Piastro's warm violin solo carried well despite the humid atmosphere. Unfortunately the scheduled Glinka, Glazounoff, Liadoff and Borodin selections, which would have completed a Russian evening, will have to be heard at another time.

On Saturday evening, the concerto was held indoors because of rain. The elements added their share of noises to the indicated ones by Tschaikowsky in his fourth symphony. The Great Hall held many listeners, who despite the heat, enjoyed the Philharmonic's interpretation of a work which has many points of appeal. The musicians removed their coats and bravely finished the scheduled program, which listed Rossini's overture to William Tell, Bach's air for strings from the third suite, Saint-Saëns' Danse Macabre, Johann Strauss' Wiener Blut Waltz and Sibelius' Finlandia.

INDOOR PROGRAM APPEALS

Again the Great Hall was the scene of the Stadium program on Sunday evening. What the audience lacked in size, it made up in enthusiasm. Mr. Van Hoogstraten managed, with his magnetic personality, to dispel any fear of disappointment which might have been aroused by the shift of scene to the indoors. One marvelled at his energy despite climatic handicaps.

Franck's symphony in D minor, Weber's overture to Oberon, Bizet's suite No. 1 from L'Arlésienne, Debussy's Afternoon of a Faun and Beethoven's third Leonore overture comprised the musical fare. It was an especially well chosen and beautifully blended list. Franck and Debussy, while at opposite poles from many standpoints seem to have much in common in these particular works! Obviously Mr. Van Hoogstraten seems to be sensitive to the fact, as he often lists these composers on the same program.

T.

Beethoven Festival in Basel Brings Outstanding Events

Weingartner and Munch Conduct Series of Concerts Including All the Symphonies, Fidelio and Chamber Music—Ovations Greet Performances

PARIS—In May 1930, a Mozart festival was held in Basel, Switzerland. It was such a success that it was repeated the following year. Since then, May festivals at Basel have become a tradition. This year's Beethoven festival (May 20 to June 2) was given, not in commemoration of the Master's birth or death, but in fitting celebration of Felix Weingartner's seventieth birthday. It was a highly commendable gesture.

The festival opened with a performance of the Missa Solemnis in the Basel Cathedral. Hans Munch, conducting the Basler Gesangverein and soloists Mia Peltenberg, Ilona Durigo, Karl Erb and Hermann Schey were the protagonists and gave an impressive reading of this noble work, making felt its deeper, spiritual meaning. The next concert was devoted to chamber music played by the Wendling Quartet from Stuttgart, and Bruno Marschhofer, pianist, while Joseph Cron, tenor, sang the An die ferne Geliebte cycle.

During the week four concerts comprising the nine symphonies and a performance of Fidelio were given, all under the inspired direction of Dr. Weingartner. Margarethe Bäumer of Stuttgart was appreciated in the role of Fidelio, as were Adolf Busch who played the violin concerto at the first concert and Rudolf Serkin who played the G major piano concerto at the third festival concert.

The final concert was a veritable apotheosis. It was Dr. Weingartner's birthday, and in the morning his first and last compositions were given: the first a Sérénade for string orchestra, the latest a cycle of fifteen songs for soprano and baritone, two poems by Carmen Studer Weingartner (who conducted both works). In the evening, the eighth and ninth symphonies were played, and seldom, if ever, has Dr. Weingartner given such majestic readings of these works. The Balser Gesängverein, Ria Ginster, Ilona Durigo, Karl Erb and Hermann Schey sang the Ode to Joy. The concert ended in a series of ovations, and Dr. Weingartner was obliged to return and address the cheering crowds.

IRVING SCHWERKÉ.

Caruso's Widow to Wed

PARIS.—The engagement of Mrs. Dorothy Benjamin Caruso Ingram, widow of Enrico Caruso, and Charles Adams Holder, American banker of this city, has been announced. Mrs. Caruso married her second husband, Captain Ernest A. Ingram, in 1923. They were divorced in 1925. Mrs. Ingram is the mother of two daughters, Gloria Caruso, thirteen, and Jacqueline Ingram.

Ganz Conducts Chicago Symphony in Final Week of Exposition Series

Eminent Musician Reaps Acclaim—Philharmonic Programs Began July 6—Conservatories Hold Commencements

CHICAGO.—The series of symphony concerts sponsored by the Chicago Friends of Music came to a close this week. They were well attended and the World's Fair visitors had opportunity to hear a meritorious orchestra in one of the best auditoriums in America. However, there will be music in Chicago throughout the Century of Progress Exposition. The Chicago Philharmonic Orchestra began a series of summer concerts on July 6 at the Auditorium Theatre under the direction of Richard Czerwonky with Charles C. Cukor as manager.

RUDOLPH GANZ CONDUCTS ORCHESTRA

Rudolph Ganz has directed orchestras in Chicago and elsewhere for many years, but he had his greatest opportunity in directing the Chicago Symphony at the Auditorium on June 22. With such an instrument at his disposal Ganz revealed himself as fine a conductor as he is a pianist. The program he offered included the Beethoven overture to Egmont, Tschaikowsky's Pathetique symphony and Sibelius' Valse Triste and tone poem, Finlandia. Ganz's approach to symphonic music is that of a fine interpreter as well as of the creator. Not that he does not follow tradition, but his readings all carry the note of personality, which is transcendent in his make-up. To dwell on the merits of his performance, especially of the Tschaikowsky symphony would necessitate a repetition of superlatives. His readings of the Beethoven overture as well as of the two Sibelius works were received with the same vociferous demonstration.

The soloist of the night was Agnes Conover, a pianist of exceptional merit as indicated by her playing of the MacDowell Concerto. Miss Conover is a resident pianist, but this was the first opportunity we had to become acquainted with her art.

BALLET NIGHT REPEATED

Eric DeLamarter took the leadership of the Chicago Symphony for the June 23 program in the Friends of Music series. Under his efficient baton the Secret of Suzanne overture by Wolf-Ferrari, Debussy's Iberia Images and Dukas L'Apprenti Sorcier received invigorating performances which displayed an inspired body of musicians. Assistant Conductor DeLamarter has the gift to penetrate scores and to clarify them for his performers and for his listeners alike, which makes his performances illuminating as well as highly enjoyable.

William Grant Still's La Guiablesse, danced by Ruth Page and a group of colored dancers; Chopiniana, by the Laurent Novikoff Ensemble, and Ravel's Bolero, performed by Ruth Page, Blake Scott and the Novikoff ensemble, again proved popular with the large audience.

THE BARTERED BRIDE

Smetana's Bartered Bride, given in Bohemian by the United Bohemian Singing Society and a group of singers brought from the National Theatre of Prague, was presented in lieu of the Saturday night "Pop" concert in the Friends of Music series, on June 24. The performance proved so popular that it was repeated on June 25 before another sold-out house. The cast included Zdenka Zikova, Marie Halasova, Pavel Ludikar, Mirko Stork, Richard Kubla, and Milo Luka, with Frank Kubina conducting.

CHICAGO PHILHARMONIC ORCHESTRA SERIES

The summer series of concerts by the reorganized Chicago Philharmonic Orchestra at the Auditorium Theatre under Charles Cukor's management and under the auspices of the Chicago Friends of Music had Edna Kellogg, lyric soprano, as the soloist and the Chicago première of Radie Britain's prize composition, The Heroic Poem, on the first program of July 6. Both Conductor Richard Czerwonky and Manager Cukor announce that one of the policies of the orchestra will be the performance of works by American composers. The second program will be the Polish festival at the Auditorium on July 17, when the Polish people are to inaugurate their week of hospitality at a Century of Progress Exposition with a concert in which the orchestra is to join with 1,000 singers of the Allied Polish Chorus of Chicago under General Choir Director, Alexander Karczinski. George Bojanowski, distinguished Polish conductor, is to direct, and Michel Wilkomirski, violinist, will be the soloist. Popular prices will prevail at all these concerts.

Another highlight in the Czerwonky-Cukor program will be a series of Sunday evening concerts in the Art Institute for over a period of twelve weeks beginning July 30.

NATIONAL SORORITY CONVENTION

Chicago harbored the fifteenth biennial convention of the Delta Omnicron National Musical Sorority June 22, 23 and 24 at the Medinah Athletic Club. Alma Kelly Wright, national president for the past two years, presided at the meetings and the banquet, at which Clara Keck Heflebower, national editor, was toastmistress and Jessie B. Hall, Chicago manager, and Dr. Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra were the speakers. The young American-Syrian soprano, Wadeeha Atiyeh, was soloist and was initiated as national patroness. Musical and business delegates from all chapters and alumnae groups in the United States attended and a number of musicales and social affairs were arranged by the Chicago entertainment chairman, Vivian Reiher and her committee.

AMERICAN FEDERATION OF MUSICIANS CONVENE

Chicago's Century of Progress Exposition has attracted many conventions this summer. Among the five hundred scheduled was the thirty-eighth of the American Federation of Musicians, which convened at the Palmer House during the week of June 17. A musical welcome was tendered the delegates by the Chicago Symphony Orchestra, under the direction of Eric DeLamarter. James C. Petrillo, president of the Chicago Federation, acted as host and Joseph N. Weber, national president, presided at all meetings.

CHICAGO COLLEGE OF MUSIC COMMENCEMENT

Kimball Hall was filled to its last seat for the thirty-eighth annual commencement concert of the Chicago College of Music on June 23 Esther Harris, president and founder of the college, has established a reputation as a teacher of phenomenal children and has produced remarkable results with pianists. Miss Harris has surrounded herself with a faculty of teachers whose pupils have succeeded in upholding the reputation of this institution. All those who participated in the commencement program were a credit to their instructors and the school. They included Chulamith Burman, Sidney Liss, Anna Wexler, Rhugene Tiger, pianists; Mildred Tress, organist; Sam Lesner, Katherine Grey, Edward V. Ehrhardt, Emily Job, and Harold Brissenden, vocalists; Bernard Goldblatt, and Hilda Feinblatt, violinists. The presentation of degrees and diplomas was made by Dean Louis Victor Saar. Thirty-four degrees and diplomas and fifty-one medals were awarded.

AMERICAN CONSERVATORY SUMMER RECITALS

In conjunction with its summer session the American Conservatory of Music is presenting a series of faculty recitals at Kimball Hall on Wednesday afternoons during the month of July. The first program was given on July 5 by Tomford Harris, pianist, and Maren Johansen Hattstædt, soprano, who were enthusiastically applauded by a large audience. Marie Zendt, soprano, and Rudolph Reuter, pianist, will be heard July 12; Heniot Levy, pianist, and Theodore Harrison, baritone, on July 19, and Mae Doelling Schmidt, pianist, and Edward Eigenschenk, organist, on July 26.

CONSOLIDATED Y. M. C. A. SING AT FAIR

On June 26 in the court of the Hall of Science, at a Century of Progress, the Consolidated Y. M. C. A. choruses of Chicago were heard in concert under the baton of Jacques Homier. Five organizations, forming a chorus of 250 singers were heard.

MARGOLIES-GANZ TWO-PIANO RECITAL

A two-piano recital by Mollie Margolies and Rudolph Ganz, at the Punch & Judy Theatre, on June 27, proved an auspicious opening of the summer artist series presented by the Chicago Musical College during the course of its summer master school. Rudolph Ganz's performances, whether joint or single, are always of outstanding brilliance, and on this occasion, with Miss Margolies, his assistant at the college, there was two-piano playing that was both efficient and stimulating. They played a program of unhackneyed numbers, including the Bach-Bauer prelude and fugue in C minor, Bauer's arrangement of the Schubert Andante variations on a French motive, Ravel's Mother Goose Suite, Debussy's Lindaraja and the coronation scene from Moussorgsky's Boris Godounoff as arranged by Lee Patison. The numerous listeners expressed their approval unstintedly.

Continuing a series, Arch Bailey, a voice teacher at the college, gave the second program on June 28; Leon Sametini, with the assistance of artist students, the third on June 29, and artist students, the fourth, on July 1.

DE PAUL SUMMER FACULTY RECITALS

During its summer session De Paul University School of Music will present the following faculty recitals: June 30, a program by Anthony Tufigno, S. V. Tufigno and Arthur C. Becker in ensemble numbers, and Norine Mulvihill, in a group of songs; July 7, joint program by Helen Costello, pianist, and John Rankel, baritone; July 14, Ruth Breyspraak, violinist, and Mildred Huls, pianist; July 21, Ralph Ambrose, pianist, and Robert Quick, violinist, and July 28, Herman Klum and Eleanor Reinhardt, in a two-piano program.

A sonata recital was given at De Paul School of Music by Leon Stein, violinist, and Rose Saron, pianist, on June 17.

AMERICAN CONSERVATORY NOTES

Dr. J. Lewis Browne, director of music in the public schools in Chicago, and organist and director at St. Patrick's Church, is conducting a course in liturgical and choral music during the summer session, June 26 to August 5.

Henry Sopkin, of the violin faculty, presented the Lane Technical High School Orchestra, of which he is director, in a recital at the Hall of Science, Century of Progress, June 16. The orchestra also gave a program at the National Education Convention, Stevens Hotel, July 1.

Piano students of Fern Weaver, assisted by voice and violin students of Hulda Blanke and Walter Aschenbrenner respectively, were presented in Studio Theater, June 17.

The ninth program of Mabel Webster Osmer's piano literature class was given in Kimball Hall, June 17. Excerpts from early eighteenth century and modern music were played.

The Immaculata Glee Club, directed by Walter Aschenbrenner of the violin faculty, was heard in a radio broadcast over WMAQ, on June 4 and again over WIBO on June 11.

Voice students of Alice Lee Burrow appeared in recital on June 17.

Lillian Knowles, contralto, student of Theodore Harrison, was heard in a recital of songs in German, in the Studio Theatre.

H. William Nordin of the faculty and Midwest director of the American Union of Swedish Singers, conducted a male chorus of eight hundred voices, in a concert in the Court of States, Century of Progress, July 19.

Harriet Hebert presented the members of her several choruses in the operetta Don Alonso's Treasure at the Kedzie Theatre on June 20.

The Harcourt String Trio, consisting of Callie Harcourt, violinist, student of Walter Aschenbrenner; Arlene Walker, cellist, student of Hans Hess, and Mary Fluck Eldredge, pianist, student of Allen Spencer, were featured in the Sunday recital of June 18, given by the MacDowell Society of Evanston.

Junior dramatic art students of Louise K. Willhour appeared in A Bit of Ozland at the Children's Theatre, Century of Progress, June 18 and again on June 26.

Grace Welsh, of the faculty, presented her student, Betty Kerr, in a piano program, Conservatory Recital Hall, June 24.

John McMahill, Jr., of the dramatic art department, presented his pupils in four one-act plays, including his own play The River Runs Red in the Studio Theatre, June 25.

HEARD IN OPERETTA

MARION CLAIRE

recently made her first appearance in St. Louis in the leading role in Bitter Sweet with the St. Louis Municipal Opera at the Forest Park amphitheatre.

Violinists from the Harold Simons studio appeared in recital at the First Methodist Church, Glen Ellyn, June 19.

A program of original compositions by students of Arthur Olaf Andersen, John Palmer, Leo Sowerby, Jeanne Boyd and Stella Roberts was given on June 17 in Kimball Hall.

RENE DEVRIES

Asheville, N. C., to Have Festival

More than 500 choirs and choral bodies totalling at least 6,000 voices have been invited to participate in the Asheville Song Festival to be held in Asheville, N. C., July 26 and 27, under the direction of Homer Rodeheaver.

The organizations participating will come from a territory of 100 miles' radius of Asheville, a territory which includes many cities and towns of North and South Carolina, Georgia, Virginia, Tennessee and Kentucky. The festival is not limited to church choirs, but all choral groups and club choirs as well as individual singers have been invited.

One of the outstanding features of the Asheville Song Festival will be two mornings and afternoons of competition. Each choir will sing a hymn or song of their own selection and the hymn, Unfold Ye Portals from Gounod's Redemption.

In the evenings all choirs will join into a massed choir under the direction of Mr. Rodeheaver, and what is said to be the largest number of voices ever to be assembled in the South will sing the Hallelujah Chorus from the Messiah. There will also be the singing of familiar songs by the audience and chorus combined.

The winning group will receive a silver cup, and memberships to the Asheville Civic Music Association will be presented to ranking choirs.

As special features the Asheville Song Festival will present two groups representing American national minorities. A Cherokee Indian choir of forty voices under the direction of Mr. M. H. Howineeta of the Western North Carolina Cherokee Indian Reservation will sing hymns and folk songs in the Cherokee tongue. A Negro chorus made up of the best Negro voices of Asheville will give a special concert of spirituals. Both of these groups will sing on the evening programs, and arrangements are being made to have at least these two features broadcast over the NBC hook-up through the local station affiliate, WWNC.

All arrangements locally for the festival are being handled by the Asheville Song Festival, Inc., an organization derived from and supported by leading civic and music clubs of Asheville. The festival itself is being handled nationally and for the two festival days by the Rodeheaver-Wright Song Festival Service of Chicago.

Werrenrath in Regular Broadcasts

Reinald Werrenrath is heard twice weekly on WMCA, Tuesdays and Thursdays. He opened his July 6 program with the Brown October Ale from de Koven's Robin Hood. Other numbers were Star Eyes (Speaks), There is no Death (O'Hara), Leezie Lindsay, an old Scotch folk song, and The Lost Chord (Sullivan).

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Städtische Oper Mounts Vollerthun's Der Freikorporal in Berlin Première

Uninteresting Work Splendidly Produced—Wagner Cycle has Leiber, Müller and Branzell in Casts—Heger to Go to Staatsoper

Barely a week before the close of its season the Städtische Oper mounted Georg Vollerthun's merry opera in three acts called Der Freikorporal. It can only have been pull or pressure of some kind which prompted a novelty of this sort. Der Freikorporal was produced for the first time a little over a year ago in Hannover. Little was heard about it then and less has been heard about it since. But these are the days of high-powered propaganda and in the name of that sacred cow many things happen which otherwise would probably enter into no sane man's head. I venture to submit that Der Freikorporal is one of them. But if we have propaganda plays why should we not have propaganda operas? Not that the Vollerthun piece adequately fills this bill, but with a cast containing a large number of jauntily dressed soldiers and a plot that revolves about the sanctities of patriotic duty, romantic love which spurns the advances of Polish noblemen in favor of an honest Saxon guardsman and all that sort of thing, it might be judged as properly fitting in with the tide of the times. Certainly it is hard to see on what other grounds money and labor should have been spent on it. Even the first night audience did not react as one expects German audiences these days to react to exhibitions of milk-fed romance and the homely German virtues. The only thing that roused the house to something like excitement ws a procession of Prussian grenadiers of the vintage of 1730 goose-stepping across the stage to the strains of the Dessauer March.

Vollerthun Not a New Composer

Vollerthun is no spring chicken. He was born near Elbing, in East Prussia, in 1876 and has several other operas and a large number of songs to his account. He conducted in Prague when Angelo Neumann was Intendant there and later he was associated with Etelka Gerster and played piano accompaniments in the Paris vocal studio of the late Frank King Clark. If the rest of his stage works are anything like Der Freikorporal it is easy to understand why one never hears of them. I confess frankly that I am at a complete loss to say anything more specific about the music of this opera than that it is deadly dull, atrociously written for the voice, awkwardly and noisily scored and barren of any musical ideas except a few shreddy reminders of Strauss. As for the wholly undramatic story, which is based on a tale by Gustav Freytag about an orphan and a countess who eventually pair off with a soldier and a theologian—well, the plot of Trovatore is infant food compared with this terrible rigmarole.

Opera Excellently Mounted

The piece was handsomely mounted and for the most part charmingly costumed. It gave occupation to most of the singers, big and little, on the Städtische Oper's roster, but one regretted seeing artists like Gerhard Hüsch and Walter Ludwig wasted on such stuff. There are no less than two kings in the cast (Frederick William I, of Prussia, and Augustus the Strong, of Saxony), but as monarchy is not a present issue in Germany, German audiences are not vastly impressed at the sight of royalty in counterfeit presentment. However, a colorful ball is shown in progress at the Dresden court of the Saxon king and no end of mazurkas and polonaises are danced. The opera was staged by Bruno von Niessen (a relative of the well-known singing teacher, Matja von Niessen-Stone) and the graceless job of conducting fell to Werner Ladwig.

Wagner Cycle Closing

At the Staatsoper the chronological Wagner cycle, which begins in May, is moving toward its close. The Tristan performance was an event in itself, for a variety of reasons. In the first place we seldom get more than a couple of Tristans in the course of a year because Berlin has no Isolde and has perforce to be patient until such times as Frida Leider turns up. Consequently Wagner's love tragedy is always sung to a sold-out house. Then, too, the work is one of Furtwängler's battle horses. This time there was the additional fillip of a new Tristan. He is a personable young tenor from Hamburg, by name Hans Grahl, and certainly one of the best representatives of the woeful knight on the contemporary stage. Herr Grahl's voice is neither large nor particularly resonant. But it is warm and sympathetic in quality and he sings with taste and expressive warmth. He had some difficulties in the love duet but his third act was something of an eye-opener. For once in a blue moon we heard the fearfuly taxing music of the last act beautifully and movingly sung—not sputtered or bawled. Frida Leider's Isolde is, of course, a familiar and ingratiating story. The Brangaene was Karin Branzell, the Kurwenal (a notable one), Rudolf Bockelmann.

The new element of the Meistersinger stage of the cycle was the Eva of Maria Müller, who therewith rounded out her three appointed guest appearances at the Staatsoper. The Ring—which, as these lines are written, has just rounded out its Siegfried stage—is being conducted by Karl Elmendorff and Leo Blech—the former taking charge of Rheingold and Siegfried. In spite of Bayreuth's affection for Mr. Elmendorff I have never been able to detect in him anything more than a pedestrian and heavy-handed routinier. His Siegfried was as dull a performance as I ever hope to hear, for which reason I am less inclined than I should ordinarily have been to censure the cuts he made in the last act. Not much could be said for the wooden Siegfried of Fritz Soot. Anni Konetzni did some brilliant singing in the love duet but dramatically her embodiment of the bridal Brünnhilde is pretty bad. She did a better job in the Walküre which, under the alert and dynamic bâton of Leo Blech, had a really exhibarating performance and further profited by new settings in the second act in place of the stylized abominations which have done service for years. In the course of the evening some of us were pained to learn that Karin Branzell, the Fricka of the occasion, was singing her last performance at the Staatsoper, having for some unaccountable reason been dropped from the establishment.

Bad Performance of Carmen Offered

Nothing could better illustrate the readiness of Berlin audiences (and critics) to acclaim almost anything that departs from the beaten track than their uncontrolled enthusiasm over the vulgar and slatternly Carmen recently done at the Städtische Oper by the guesting Gabriella Besanzoni. I regret that I have not the space to reproduce the superlatives to which Mme. Besazoni stirred the reviewers. But after seeing the average German Carmen it is possible to understand how Berliners can fall for even so sloppy and unmusical an exhibition as this. The contralto sang in Italian. Poor Herr Ladwig, who conducted, must have a crop of gray hairs as a result of the dance the visitor led him all evening.

Heger Engaged for Staatsoper

Latest reports have it that Robert Heger, the conductor known in London, Vienna and Munich, will enter the fold of the Berlin Staatsoper next season. It is possible that he will relieve Erich Kleiber of some performances as that conductor has received a tempting offer from the Frankfurt opera which he may feel disposed to accept. This will not mean that Berlin is going to lose Kleiber altogether, for he is scheduled to take over the four subscription concerts at the Staatsoper as well as to conduct one of the season's restorations—a new version, by Julius Kapp, of Reznicek's old comic opera Donna Diana. What with Heger and with Furtwängler raised to the glory of an *erster Staatskapellmeister* (whatever that may be) the Staatsoper is going to try its hardest to make people forget Otto Klemperer, whose contract has been cancelled amid much blowing of trumpets (despite the fact that he has not conducted since February).

Now that Richard Strauss has been secured by Winifred Wagner to supplant Toscanini as the year's Parsifal conductor the news leaks out that Strauss's old grudge against Bayreuth ended only last March, when the composer met Siegfried's widow at the Berlin Staatsoper. Strauss, who conducted at Bayreuth in 1894 (he was a *répétiteur* there in 1889), never forgave Siegfried for some of the latter's remarks twenty years ago about Salome and Elektra. Frau Winifred he never knew, however, until the two were introduced at one of Furtwängler's Meistersinger performances.

Herbert F. Peyser.

Elizabeth Quaile to Hold Summer Courses

Elizabeth Quaile, co-director of the Diller-Quaile School of Music, New York, announces a series of six classes for piano teachers and a series of six classes for advanced piano students on Tuesday and Wednesday mornings, July 11, 12, 18, 19, 25 and 26 at the Diller-Quaile School. In the teachers class Miss Quaile will discuss the modern approach to the study of music technic, ear-training, sight reading and related topics. The piano classes for performers and auditors are to be devoted to the playing of advanced literature. The criticism will emphasize the relation between technic and musicianship in the art of interpretation.

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—*Le Ménéstrel* (Paris)

"Ansermet is the best living interpreter (in all Europe) of the music of Debussy." —*Courrier Musical* (Paris)

"Ansermet has translated this Mozart symphony with that intelligent shading which places him in the front rank of the great conductors of the day."
—André Coeuroy, *Paris-Midi*

"Ansermet is today the most worthy interpreter of Stravinsky's works and thoughts. But the bâton of this rigorous magician, the most persuasive and the most infallible in the world, serves no less happily the classics, or Debussy, or Ravel."
—Roland-Manuel, *L'Eclair* (Paris)

ENGLAND

"We had an example of his breadth of taste last night, for his interpretation of the great C major symphony of Schubert was as sympathetic as his rendering of Debussy's Iberia."
—*Daily Express*

"No conductor can possibly know or understand "Le Sacre du Printemps" better than M. Ansermet does; we had as fine a performance of Stravinsky's work as we are ever likely to hear."
—Ernest Newman, *The Sunday Times.*

"The chief event of the evening was the great Symphony in C of Schubert under M. Ansermet; there was German force and precision in the treatment of this lovely work, coupled with a fire and a flexibility of his own."
—*Evening Standard*

"Mr. Ansermet's reputation here is based mainly on his readings of modern music. His interpretation of Schubert last night had all the clearness and the precision of a Weingartner reading; it was a capital performance."
—*Daily Telegraph*

GERMANY

"A musician of the highest culture, and an intellect which not only enlightens but warms. I admit never having heard so perfect a performance (of Debussy's Nocturnes.)"
Morgenpost, (Berlin)

"A perfect conducting achievement."
—Heinrich Strobel, *Börsen-Courier* (Berlin)

"Ansermet belongs to those conductors who have an inner relationship with modern music, but just because of this a Mozart symphony was bound to suit him excellently."—*Berliner Tageblatt*

"Something inimitable: the three Nocturnes of Debussy in Ansermet's interpretation."
—Hans Stuckenschmidt, *B.Z. am Mittag* (Berlin)

"His phenomenal presentation of this terrifically difficult work (Debussy's La Mer) was absolutely comparable to that of Toscanini."
—*Deutsche Allgemeine Zeitung* (Berlin)

"Almost stronger than the interest in the work was the admiration of Ansermet's art: of his incomparable conducting technique."
—*Deutsche Tageszeitung* (Berlin)

"What a sure, objective, subtly sensitive conductor Ansermet is, what he can do with the orchestra was shown in the four new Studies, the accompaniment of the Capriccio of Stravinsky and in Debussy's La Mer . . ."
—Alfred Einstein, *Berliner Tageblatt* (Berlin)

CZECHOSLOVAKIA

"An 'extraordinary' concert of the Czech Philharmonic in the true sense of the word! Fascinating was the artistic personality of the conductor . . . and truly representative the program." —*Prager Tagblatt* (Prague)

"An artist who brings to the chaos of our time the consciousness of positive accomplishment."
—*Prager Presse* (Prague)

SWEDEN

"His visit was one of the few significant musical events in Stockholm's musical life this season . . . . Was there anyone who was not convinced, gripped, moved by his interpretation of the Eroica? It was not a stranger who spoke to us, it was Beethoven himself. That was the great, the remarkable fact." —*Dagens Nyheter* (Stockholm)

"The sold-out house at last Sunday's matinée was another strong confirmation of the unanimous estimation of Ansermet as one of the best contemporary conductors. Beethoven's Eroica was performed with unique power, clarity and pathos. A rising tide of enthusiasm brought Ansermet out many times at the end." —*Aftonbladet* (Stockholm)

Mr. Ansermet is the permanent conductor of the Orchestra de la Suisse Romande of Geneva

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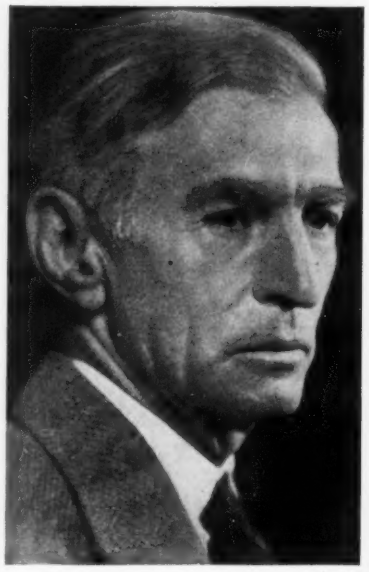
Music Making Meetings Planned for Amateur Lovers of Melody

David and Clara Mannes Offer Young and Old String Players and Pianists a Chance to Enjoy the Tonal Art

Much has been written and argued about the status of the amateur musician. Educators have stated that the study of music for everyone, however little his ability, is a paramount necessity for development of individual and universal culture, yet there have been few practical suggestions offered for retaining the absorbed attention of amateur musicians after the usual period of intensive training.

Therefore, when a representative of the Musical Courier talked with David and Clara Mannes, those zealous co-directors of the David Mannes Music School of New York, concerning their planned adventure for the coming fall in the field of special chamber music meetings, he was unable to hide his enthusiasm for a project which seems not only practical in its entire conception, but of immense value not only to amateur musicians but to the artists of the concert world because of the natural reactions resulting from it.



DAVID MANNES

"Both Mr. Mannes and I," said Mrs. Mannes, "have been worried about grown-up people who love music, attend concerts, are able to play some instrument themselves with more or less ability, but in leisure moments forget all about music and play bridge, tennis, golf or become absorbed in jig-saw puzzles. These people may have studied music for a great many years in their youth, but through lack of initiative or not knowing just how to find the time, have let their music lie fallow. Therefore, we have decided to help them overcome inhibition and show them what fun it is to make music oneself in addition to being an intelligent listener."

"It was difficult to know just how to proceed," Mr. Mannes interrupted, "but we think we've hit upon a plan that will work admirably. Starting on Sunday morning, November 5, and on Wednesday evening, November 8, we are offering two six month series at our school of what we call Special Chamber Music Meetings. These series are two hour weekly periods for amateur string players and pianists of any age or capacity to come together for ensemble playing. Anyone may come to us, and, under the supervision of Seraphin Albisser, violinist, Naoum Benditzky, the cellist of the Gordon String Quartet, Lillian Fuchs, violist of the Perolé String Quartet, and Wolfe Wolfinsohn, first violinist of the Stradivarius Quartet, we shall try to round up ensemble groups according to the applicant's training and ability. Then all these good people will have to do is to make music for their own enjoyment."

"Of course," Mrs. Mannes smiled at her husband, "people may think this just another course in music. But it isn't at all. The supervisor will be around somewhere—either close to or hidden in a dark closet somewhere so he won't embarrass the players—so that if they are not sure about the proper bowing of a passage or the correct tempo of a quartet movement he can advise them.

"Everyone is to have the use of our library and we will secure any other scores the ensembles want to play. We intend to help pianists to find four hand or two piano literature which most of them have not had an opportunity to play."

"In addition to these meetings," Mr. Mannes said, "we have arranged a series of six monthly chamber music concerts to be given by eminent organizations. The fun of this will be in the fact that at these concerts music will be performed which has been played over by the amateur groups in their music-making periods. One can always enjoy music so much more that has been played by oneself. You always know just where the tricky spots are and how difficult it is to keep the tempo of a certain passage."

CLARA DAMROSCH MANNES

"If people only knew," Mrs. Mannes stated emphatically, "that an artist's viewpoint is music making in whatever he plays anywhere, they'd get over their inhibitions and the fear of being thought a duffer. No matter how imperfectly an amateur may play he will quickly realize the joy that comes from making music oneself."

The representative of the Musical Courier left Mr. and Mrs. Mannes feeling that at last something practical was being attempted to bring *musik verein* to the United States. Lawyers, doctors, business men and women were to have the chance at last to make music informally with no thought of professional performance. Merely for the pleasure it would afford them. Away with bridge, golf, tennis and jig-saw puzzles. Here was a game with cultural stimulation as well as relaxation.

H. J.

Hollywood Bowl Plans Announced

(*Continued from page 5*)

(Towards Reality), and some Fanfares devised by Manuel de Falla, Alfredo Casella, William Walton and Maurice Ravel for the half-century anniversary celebration festival of the Boston Symphony. Quite extraordinary a bit of precocity has been chosen in the Ionization of Edgar Varese, New York modernist, the piece being scored for fifteen instruments of the "percussion, friction and whistling type."

Other Conductors Announced

Other conductors signed are Sir Hamilton Harty, the Irishman so popular at the Bowl the last two summers, likewise Ossip Gabrilowitsch, director of the Detroit Symphony, who will appear also as pianist. Bernardino Molnari may turn up after all on the Bowl rostrum. He was to have presided during the first two weeks, but when the season was cancelled, his contract was voided. Negotiations are in progress now to renew the engagement. As announced before, Father Finn is to train a chorus for the Verdi Requiem.

Several resident conductors will be presented, such as Hans Blechschmidt, Arthur Kay of KFI-KECA, Nathaniel Finstein, Paramount Studio music-chief, and Raymond Paige from KHJ station

Soloists Engaged

John Charles Thomas heads the list of soloists, the popular American baritone appearing during the first week on July 13. Elizabeth Baillie, an English soprano, now in Hollywood, warmly recommended by Hamilton Harty, has been booked, as have been Jascha Heifetz, E. Robert Schmitz and Alfred Mirovitch. The last two are to present a modern two-piano concerto.

Teachers' Defense Group Continues Tax Fight

Second Letter Addressed to Mayor O'Brien States Opposition of New York Pedagogues to License Plan

The latest developments in the fight of New York City's music and dance teachers against the Sullivan ordinance, which would compel all instructors to secure an annual license from a city-appointed examination board after payment of a fee, have included the exchange of letters and telegrams between the committee and the city officials. C. M. Tremaine, chairman of the New York Music Teachers Defense Committee, organized in protest against the proposed plan to increase New York City's revenue by licensing these teachers, reports definite progress in the campaign.

As reported in the Musical Courier last week, Mr. Tremaine addressed a letter to Mayor John P. O'Brien on June 24, setting forth the objection of the committee to the proposed law. Mr. Tremaine subsequently received from the Mayor's secretary an acknowledgment of the letter, with the assurance that it would be brought to Mr. O'Brien's attention. Mr. Tremaine also received a copy of a letter from the office of Comptroller Berry, in acknowledgment of a telegram of protest sent by Walter Damrosch, as head of the Musicians' Emergency Aid Fund. The Comptroller, it was stated, is "not in favor of the proposed tax."

Second Appeal to Mayor O'Brien

On June 29, a second letter was sent by Mr. Tremaine to Mayor O'Brien, which was as follows:

June 29, 1933.

"Hon. John P. O'Brien,
Mayor of the City of New York.
City Hall,
New York, N. Y.

"Dear Mayor O'Brien:

"Since my letter to you under date of June 24, telling of the organization of the New York Music Teachers Defense Committee of Fifty to oppose the enactment of the proposed tax on music schools and music teachers, the extent of the protest has become more widespread than even I myself expected. The tax has aroused not only the music teachers themselves, but the sympathetic protest and active antagonism of a large number of musical organizations who see in the proposal a discriminatory attack on the music teaching profession, and an unjust burden and hardship upon a group already struggling against a combination of adverse conditions. Furthermore, they consider the suggested tax a menace to musical activity of all kind, and to education, and therefore of vital concern to a larger number than those directly affected.

"This opposition, I am certain, will grow beyond the music profession, for the proposed tax constitutes a levy on education, a principle wholly at variance with American policy. If persisted in, it will arouse the opposition of parents generally, who will see in it not only a blow to music education but a first step to a broader application in the taxing of the cultural subjects. In fact, it is taxing the private music teacher for the support of the public school music teacher.

"The licensing of music teachers, included as part of the tax proposal, is impractical and was so acknowledged eleven years ago, when it received the fullest investigation by the city authorities. At that time, moreover, it was pronounced unconstitutional in an opinion prepared by the State Board of Education.

"The unwisdom of the suggested tax on music teachers is emphasized by the meagerness of the returns in revenue it is likely to produce, as any study of the conditions will disclose. In fact, as Walter Damrosch has pointed out, nearly 50 per cent of the city's music teachers are already applicants for relief from the Musicians' Emergency Aid Fund.

"The above are only the more obvious objections to the tax. There are so many other arguments against it that I will not attempt even to touch upon them in this letter, but of course they will ultimately be brought out.

"May I not receive some assurance from you, which I can communicate to the organizations represented on this Committee, that it has been decided that any contemplated legislation of this type will be halted? I am enclosing a list of the influential and important organizations which are already represented on the Committee, and there are others which will undoubtedly be included within the next few days. These organizations are headed by people of outstanding prominence in the music world.

"Sincerely yours,

"C. M. TREMAINE, Chairman,
"New York Music Teachers Defense Committee."

A similar letter was sent to Comptroller Berry and Alderman Edward Sullivan, author of the bill.

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Muzio Triumphs in Traviata Performance at Colon Opera

Gigli Heard in Andrea Chenier—Koenigskinder Presented for First Time Since 1912—Debora e Jaele, Norma, Butterfly and Other Works Given

BUENOS AIRES—Claudia Muzio returned to the stage of the Colon Opera in the role of Violetta in the season's first presentation of Verdi's Traviata. It was a wonderful performance, bringing a large crowd. Mme. Muzio received thunderous applause. She looked pretty and elegant, sang in glorious fashion and acted superbly. The new tenor, Alessandro Ziliani, whose name has figured in the roster of Covent Garden this year, possesses a lovely voice, warm and rich, and especially full and effective in the high notes. Carlo Galeffi gave authority to the role of Germont, singing and acting with notable artistry. Special mention must be made of the new decorations of Mr. Basaldua.

Humperdinck's Koenigskinder was given on June 2. This work, by the composer of Hänsel and Gretel, had not been heard at the Colon since 1912, when Toscanini conducted it with Lucrezia Bori, Amadeo Bassi and Giuseppe de Luca in the leading roles. The audience gave the current performance a cordial reception. Though not Humperdinck's masterwork, the opera has beautiful orchestral passages, bears the stamp of sincerity and has a noble atmosphere of classicism. Isabel Marengo, Nena Juarez, Carlo Merino, Salvatore Baccaloni and Victor Damiani, in the principal roles, gave a good account of themselves, especially Miss Marengo. Ferrucio Calusio conducted, bringing out the tenderness and beauty of the music.

The following day, Debora e Jaele was repeated, and Traviata regaled the Sunday matinee audience.

A REGAL NORMA

The next performance brought Norma, always a prime favorite with Argentine audiences. Mme. Muzio, in the name part, was regal to the sight and sang with tonal beauty and smoothness of delivery, especially in the Casta Diva, where she displayed exquisite *mezza-voce*. Lusa Bertana scored as Adalgisa, her voice full in the low notes and clear and rich in the higher registers. The new bass, Giacomo Vaghi, contributed some exceptionally good singing. Renato Zanelli, suddenly indisposed, reached the end of the performance safely. The scenery brought from the Reale Opera di Roma, painted by Benois, is interesting. Alexander Sanine, in charge of the stage direction, gave vitality to the chorus. Gino Marinuzzi conducted.

Madam Butterfly was introduced for the season with Gilda Della Rizza as Cio-Cio-San. Her impersonation was as excellent as it was several years ago when she first sang this part at the Colon. She has a dramatic temperament which wins all hearts by its sincerity. Alessandro Ziliani sang Pinkerton. He was in beautiful voice, his tones velvety, supple and brilliant in range. Victor Damiani as Sharpless shared the honors. Ferrucio Calusio conducted this performance which also included the names of Alessio di Paolia, Mercedes Trilla, Marta de la Vega and Atilio Muzio.

Traviata, with Mme. Muzio, and Koenigskinder were presented Saturday night and Sunday afternoon.

GIGLI FETED IN CHENIER

Special emphasis should be given the account of the performance of Andrea Chénier, June 13, thought by many to be among the most extraordinary ever given at the Colon. An enormous crowd packed the opera house, attracted by the cast which held Muzio, Beniamino Gigli and Carlo Galeffi in the leading roles. Mme. Muzio, a blonde for this performance, gave a superb impersonation of Maddalena Coigny. Gigli, in his first seasonal appearance, achieved a triumph as Chénier. Mr. Galeffi also scored, his dramatic portrayal of Gerard being strongly impressive. Nena Juarez and Alessio de Palis deserve commendation. Sanine imparted sustained interest and flexibility to the chorus. Gino Marinuzzi's baton gave vivid life and musical authority to the production.

The latest news is that La Argentina is engaged to come to the Colon in August.

Arthur Rubinstein is scoring in the Odeon. His concerts there are a great success.

The Philharmonic Orchestra has initiated its concerts at the Politeama under the direction of José Maria Castro. J. M. W.

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Carl Weinrich in Recital Series at N. Y. U.

Carl Weinrich will give four organ recitals of Bach music at the University Heights branch of New York University, New York, on the afternoons of July 9, 16, 23 and 30. His instrument is the chapel organ in the Gould Memorial Library. The first concert brings four Advent chorale preludes; the toccata, adagio and fugue in C; ten Christmas chorale preludes, Out of the Deep I Cry to Thee, and the fugue in E flat (St. Anne). The July 16 program holds three New Year's chorale preludes, prelude and fugue in A minor, two chorale preludes for the Feast of the Purification, trio-sonata No. 5 in C, three Passion-tide chorale preludes, and prelude and fugue in G. That of July 23, the prelude and fugue in B minor, four Passion-tide chorale preludes, concerto No. 2 in A minor, six Easter chorale preludes and toccata in F. The final list schedules prelude and fugue in G; chorale preludes; trio-sonata No. 6 in G; and Passacaglia and fugue in C minor.

Chicago Opera Company Gives Aida Again

The Chicago Opera Company, which has been holding a season at the Hippodrome, New York, repeated their initial offering, Verdi's Aida, on June 27. Giuseppe Bamboschek's able hand held the conductor's baton. In the title rôle was Della Samoiloff, effective as the unhappy captive. Marie Powers was a stately and rich-voiced Amneris. The Rhadames was Edward Ransome, excellently cast as the Egyptian hero, and Pasquale Amato, as Amonasro, the rôle in which he scored signally at the opening performance, repeated his triumph. The cast also held Nino Ruisi, Natale Cervi, Francesco Curci and Nancy Cincola. The audience filled the huge theatre and gave unstinted applause. S.

Edwin Hughes Gives Lecture at Winthrop College

ROCK HILL, S. C.—Edwin Hughes gave a lecture on The Education Value of Music Study before the entire student body of Winthrop College (the South Carolina State College for Women) on June 28. The lecture was one of the features in connection with his master class for pianists at the college. Mr. Hughes will return to New York, July 10, to open his New York summer master class. V.

Haensel & Jones Notes

Among the large number of bookings which Haensel & Jones have announced for their artists in 1933-34 is one that Guiomar Novaes will fulfill with the Haarlem Philharmonic Society at the Waldorf-Astoria, New York, in February, shortly after the Brazilian pianist's appearances as soloist with the New York Philharmonic Orchestra earlier in the same month.

Scranton, Pa., is among the cities to hear Toscha Seidel next season. The violinist is to be heard in recital there under the auspices of the local Community Concert Association, at a date to fit in with his lengthy itinerary.

Sylvia Lent has added Buffalo, N. Y., to her 1933-34 schedule. The violinist plays there in February. Another date for Miss Lent is on the Community Concert Course of Springfield, Ill., the time to be adjusted in accordance with her comprehensive Western tour.

Among the many recitals that Grete Stueckgold is to give is one next March for the Chromatic Concerts of Troy, N. Y., when she will appear jointly with Gregor Piatigorsky, cellist.

Iturbi Appears as Orchestra Conductor in Mexico City

Spanish Pianist Follows Recitals By Directing at Teatro Hidalgo

MEXICO CITY—José Iturbi who came here the end of April to play thirteen concerts in four weeks, followed this engagement with a series of appearances as orchestra conductor. The Spanish pianist long has cherished the dream of being a conductor and has attended many orchestra concerts under eminent directors. His piano recitals proved so popular that at the last program the public almost broke down the doors in an attempt to force its way into a sold-out house. His piano schedule completed, Iturbi embarked on his new venture. May 25, he appeared as conductor and piano soloist with an orchestra of seventy-five at the Teatro Hidalgo. The program included Mozart's Jupiter symphony and concerto in E-flat and the Beethoven C minor concerto. The success of this initial concert brought another on May 31, the list of offerings this time consisting of Schubert's Unfinished Symphony, the Beethoven Emperor Concerto and a repetition of the Mozart E-flat concerto. June 11, Iturbi presented a third concert, whose numbers were the Schumann and Liszt E-flat concertos and Beethoven's fifth symphony. Afterward a banquet was given in his honor at the Casino Espagnol. Among the guests were the Ambassador and Consul General of Spain, as well as many prominent in diplomatic and musical circles. There are rumors that before returning to Europe Iturbi will conduct the operas Tannhäuser and Die Meistersinger. C.

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NEW YORK JULY 8, 1933 No. 2778

Some persons call music a luxury; others a necessity. As a matter of fact, it is both.

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Opera stars cannot understand how baseball stars are able to do it without paid press agents.

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At a beer garden on upper Broadway, in New York, they play the Tannhäuser overture on the violin, cembalo, cello, and cornet. Now the worst is known.

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What Price Music Study?

In periods such as the present, when music study is undergoing a new and searching scrutiny by educational authorities, to determine whether it provides a training of sufficient worth to compensate for the financial burden of its maintenance, it is important that musicians throw their influence boldly on the affirmative side of the question. Not that there are lacking musicians in every walk of life who would defend the worth and value of their art with every ounce of their energy, but opportunities are not given to all to express the faith that is in them.

Apropos of this important question in modern school circles, is the publication of a timely essay by Francis Rogers, the eminent baritone and teacher of voice, who for a number of years has occupied the post of chairman of the American committee for the Fountainebleau Conservatory in France. Mr. Rogers, writing in the Fontainebleau Alumni Bulletin on the subject, Is It Worth While to Study Music?, expresses the point of view of many of his confrères, when he sums up the situation as follows:

"A good many young singers, knowing my keen interest in the art of singing, ask me for an audition and an opinion. . . . In the majority of cases the first question is: 'Is it worth while for me to study singing?' I reply: 'Just what do you mean by worth while? If by worth while you mean "can I make money by my voice?" my answer is "no," if, on the contrary, you mean "have I voice enough to justify me in cultivating it just because I love to sing?" my answer is "yes."' In other words, nobody should undertake the study of singing simply with the idea of its possible pecuniary rewards,—such a point of view is likely to lead to complete disappointment. He should undertake the study of the art only because he feels that he simply must learn how to express himself in song. . . .

"Enthusiasm being the primal reason for the study of music, it follows that all musicians should be amateurs in the literal sense of the word—lovers of the art. The vast majority must of necessity practise the art without any reward other than the pleasure itself of doing what they love to do. It is this pleasure which makes music worth while to countless people unknown artistically to all but the immediate circle of their friends. These amateurs are deserving of hearty encouragement from us professionals. Without them public performers would lack a considerable and inspiring part of their audiences; teachers would be bereaved of almost all their pupils. Even though they may make music for few or even no auditors, they enrich their own lives incalculably by the study and exercise of a lovely art. If from small beginnings some of them are able little by little to scale the heights of a public career or to transmit some of their knowledge and enthusiasm to younger amateurs, the world is all the richer by reason of their activities, and learns from them that music is one of the great and ennobling forces of civilization."

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The Summer Symphony

The summer annually sees an exodus to the outdoors of musical activities more familiar to the concert halls. But this season, in particular, residents in and around New York are offered an unusually rich selection of orchestral music under the open sky. In addition to the veteran series of the Philharmonic-Symphony Orchestra in the Lewisohn Stadium, the New York Orchestra, Inc., is being conducted by Nikolai Sokoloff in a series of summer concerts at Music Hill, Weston, Conn. At Westport, in the same state, the Manhattan Symphony Orchestra is being heard in a series at the Longshore Beach and County Club, with Chalmers Clifton as conductor and Eugene Plotnikoff as associate leader. Another new series of concerts is being conducted by Sandor Harmati in the outdoor theatre on the estate of Frank A. Vanderlip at Scarborough, N. Y. under the sponsorship of the Musicians' Emergency Fund, Inc. The Musicians' Symphony is playing at White Plains, N. Y.

These series, added to the projects for giving open-air opera in the George Washington Stadium and at Ebbets Field, Brooklyn, and the long-popular band concerts of Edwin Franko Goldman in Central Park Mall and on the campus of New York University uptown, make for a wide selectivity of events with which to beguile the between-season period.

Outside of New York a rich calendar of music has been arranged. Opera is to reign at the Cincinnati Zoo, in St. Louis and elsewhere. Heartening news comes from Los Angeles that Hollywood Bowl difficulties between orchestral players and management have at length been cleared up, and the customary eight weeks' season is scheduled to open on July 11. In Newark, N. J., Buffalo and Poughkeepsie, N. Y., outdoor orchestral series are to be held. Chicago opened the gala musical summer with special concerts by the Chicago Symphony Orchestra in the Auditorium Theatre, under the auspices of the Friends of Music. Recently, it seemed likely that this series would have to be curtailed because of a lack of sufficient funds to continue it through the summer, but it is to be hoped that some expedient will be found whereby music can continue to be worthily represented for the multitude of visitors to the Century of Progress Exposition. The San Francisco Symphony Orchestra is giving its traditional series at home and at Hillsborough. The Philadelphia Orchestra is playing its now customary outdoor concerts in Robin Hood Dell, Fairmount Park, the series including for the first time weekly operatic performances. The Cleveland Orchestra has given a series of Promenade Concerts during the early summer. And, of course, in Boston the famous "Pops" have again been given to large audiences in Symphony Hall. The latter will be followed by a three weeks' series of Esplanade Concerts, also by members of the Boston Symphony, in an outdoor site by the Charles, with Arthur Fiedler the conductor, as at the Pops. The Milwaukee Orchestra under Frank Laird Waller, is also to have summer concerts.

It seems as if the former summer interim of dreary silence had become a thing of the past in American musical centres. With the incentives for European travel rather less strong this year on account of economic conditions, there is every reason to turn to good account the fact that many musicians are remaining in this country. What is Europe's loss will thus be America's gain. There is certainly no reason why stay-at-homes should be denied artistic benefits and delights which they formerly sought at expensive European music centres. Even though there may be less of historic prestige in the home spots, the messages of Brahms and Wagner, Beethoven and Bach can be enjoyed as thoroughly in the latter places.

It is possible that the economic shortage is teaching us a valuable lesson, in music as well as in other fields. Art endeavor, like charity, rightfully begins at home. And it may be that, if we cease to chase distant rainbows, we may find the traditional pot of gold on our own heath.

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Secrets of the Happy Life

The one necessary requisite for thorough appreciation of music is self-participation. No amateur, however little skilled, can thoroughly enjoy a symphony concert, an opera, a chamber music ensemble or a recital of any kind unless he has experienced the pleasure and stimulation of making music sound by his own efforts. It is not necessary to be an embryonic violinist to like a violin recital, and it is certainly not imperative that one be able to shout or murmur arias to gain stimulation from opera, but to make music oneself in whatever manner lends insight into the shape and design of the art. Music not only becomes an emotional outlet but also a mental stimulus.

W. R. Anderson in the June issue of The Musical Times utters many pertinent remarks on this subject in his article Probing the Principles:

"I stick to the belief that though books on music can play a fine part in helping us to live more fully, they cannot make anyone musical, if he or she is not so designed by heaven. Even for those who are, books alone will not ensure salvation—not even, nowadays, in some examinations. Only personal performance (I privately believe) can do that. Very few of those who have grown up without learning to play an instrument need despair about this. The pianoforte remains probably the easiest for them, though I have known an alert old stager who got a lot of quiet pleasure out of learning the ways of the clarinet. Self-activity, in a word, is the grand secret of the happy life, from the cradle to the grave. . . .

"In my experience most people absorb from books, without getting hold of sufficient music and finding out for themselves, with hints from a teacher or a book, how the wheels go round. So, indeed, do too many young teachers who have to prepare candidates, in absurdly insufficient time, for too ambitious school examinations, in which music is taken as one of the optional subjects. . . .

"If amateur music-making were what it might be, would not there be a lot of work for professionals in taking private and class pupils, and interpreting to them all such fundamentals, in the light and leading of the great masters?

"For the rest, everything depends on training yourself, or being trained, to take a composer's hints, and collating them with all you know. One must first learn the principles, by pains-ful, and perhaps painful, toil; then, if one is fit for music, one picks up the hints, as a hen picks up odd grains of nourishment, where we humans cannot see any among the straw. The hen has the eye for it: we need the ear—and the wits. . . .

"Is it too fanciful to figure the amateur music-maker as a member of an order of modern chivalry? The more one ponders upon the medieval age, the sadder it seems that the real value of chivalry, then limited by conceptions of a world necessarily at war, should not have continued to leaven all art and life to our own day. . . .

"Is not this true, most deeply, of musical experience—and most true of the deepest kind of that experience? Chivalry was an international movement: it was similarly conceived all over the Christian world. It had logic behind it—the logic of limited minds, perhaps, but still logic: its consequences were planned and foreseen. 'Knighthood initiates into a spiritual world.' What more true of the chivalry of music-making, whether at the hands of the hopeful professional or the happy amateur?"

Elsewhere in this issue is an interview with David and Clara Mannes who are endeavoring to provide the means whereby amateur musicians may have the opportunity to make music for their own enjoyment. In America, particularly, we need just such a project to help music duffers to overcome their inhibitions or lassitudes when it comes to self-activity. For, strange as it may seem to those who have never tried, music-making is more fun than a jig-saw puzzle or a game of bridge.

VARIATIONS

By Leonard Liebling

Were I the head of a musical conservatory, the commencement exercises of my institution this year would have had this baccalaureate sermon:

"Young ladies and gentlemen of the graduating class, who are about to leave Dich theure Halle of musical learning! I greet you with the gladness of Johann Strauss, the faith of Bach, and the pity of Palestrina. May God have mercy on your souls and keep you from the evils of Schönberg and the pitfalls of Parsifal.

"You face a hard world, what with studio dispossess warrants rampant; orchestras of unemployed; and opera houses—well, see Chicago and New York.

"Maybe you will all find work to do; laundering is not a herculean task for women, nor is street sweeping a blot on manhood.

"Temptations will beset you as you enter along the ways of active musical life. You will be asked to perform for nothing, and pupils will not only be remiss in payment for lessons, but are likely also to borrow money from you. If you are composers, the easy profits of jazz will beckon to you; if you are conductors, your American nationality will hinder you and barely save you from prison; if you are accompanists, there is no use unless you are equipped with evening clothes; if you are harpists, your best prospects will be when you get to heaven. The world's goods are available to you, however, if you have been wise enough to master the saxophone, marimba, traps; or can overblow a clarinet, play a brass instrument with a derby hat hanging to the end of it, or are a piccolo soloist, so that you might double as the whistle on a peanut stand.

"If you lose all your fingers except one, you will still have a chance as a composer of catchpenny tunes, and it gives me joy from the bottom of my heart to be able to give you these words of cheer.

"Follow not the ways of Schönberg, nor yet of C. P. E. Bach. Avoid the writing of symphonies, chamber music, and grand operas, unless you have wealthy parents, or a rich uncle or aunt who has promised to leave you a trust fund.

"Learn to do without truffles, which are degenerative; and without champagne, which contains disturbing gases. In fact, look forward to drinking only water, and if you can get used to do without any food whatsoever, you will soon be rid of all earthly troubles.

"As you go forth into the musical world, do not forget the high ideals you have acquired at our school; in fact, think of them frequently after they are gone, and shed an occasional tear over their graves.

"My young friends, I bid you adieu, and I wish you well as you go forth into the musical world to seek pupils, publishers, engagements, and notices in the Musical Courier. As you start your steep climb up the ladder of success, be sure to take some pillows with you, so that your fall may not be too hard. And so, dear graduates of 1933, go forth with the blessing of your alma mater on your heads. May you achieve more than you expect—but do not expect to come back to us and ask for a loan, as our beloved institution has just been taken over by the banks."

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However, I would take a few of my favorite students aside just as they were staggering toward the exit, and whisper to them as follows:

"Remember, girls and boys, that there are too many Micawbers in music, too many musicians that sun themselves in the glory of their own accomplishments, and let the business side of their profession go hang. What a shock to the purists to discover frequently that art has a business side! Those gentle persons have entirely escaped the all pervading spirit of commercialism. Attired in rusty black coats and frayed slouch hats they wander naïvely over the face of this earth, and through a large pair of horn spectacles gaze wonderingly at their pushing, struggling, hustling brethren. The sect is extremely picturesque, but eminently unpractical. The world does not stop to study a man; the man must study the world. The feeble piping of those in the rear of the human profession is swallowed up in the mighty roar of universal achievement. A hawker shouts his wares, a merchant advertises them.

"There are small fry musicians as well as small fry merchants. On this mundane sphere music has been determined not a necessity, but distinctly a luxury. The general demand for it is not urgent, but largely forced. These conditions, rightly realized by some, have created the middleman in music, the manager, the agent and the Musical Courier.

"Publicity is as the breath of life to the fame of a musician; oblivion signifies his artistic death. By chronicling the musical doings of the world this paper has built up and is constantly increasing a musical public in America. The daily press has amply demonstrated its position on the question of music. We have been led to believe that a six day bicycle race, or a prize fight, or football game, for instance, is a far more important news item than such a thing as a concert by a symphony orchestra. Granted that is the standpoint of the editors and publishers, it must, beyond a doubt, be also the standpoint of the public. How interest the public in music, how arrest attention, and hold it after it is arrested? How let the proper persons know that you are a capable pianist, a brilliant violinist, an accomplished singer, a well equipped teacher? Ask the publicity experts of the Musical Courier. Mere merit, like virtue, is often its own reward. Without the printed word as a clue the public finds out nothing.

"Many musicians are not averse to the possession of money, but they are ignorant of the ways of getting it. They have not yet awakened to the fact that, like everything else today, music is a business beside being an art, and it is a paying business only when it is properly conducted. The successful musician (or his manager) must master the technic of advertising. The methods of Barnum smelt to heaven, but his principles were correct.

"Barnum's opinion of the public was shared by so eminent a philosopher as Abraham Lincoln. Elements remain the same; it is merely the external forms that change. We like our artists to be combed, shaved and garbed like sane citizens. Poverty is no longer a passport to artistic distinction. We do not envy ragged Bohemians, we pity them. We like everybody to be up and doing. We are content to believe that a man who is not in the front ranks does not belong there. And often we argue that musicians who do not advertise have nothing to advertise. It is admitted that some charlatans succeed where meritorious ones fail, but this argument does not destroy the primary proposition that no one can succeed without business ability of a certain kind.

"Another modern proposition is that nothing succeeds like success. Semblances are also very useful. The rusty coat and the frayed slouch hat when worn from choice are badges of antiquity and bars to polite society. Without the approval of polite society the performing musician may as well close up shop. The proper armor for the modern avenue is a well cut coat and a shapely Stetson or other similarly beguiling toppiece. Conversation in our drawing rooms is generally on topics of the day. The befogged kind of musician talks as though he were at a dinner of his colleagues, or giving a lesson in his studio. One sacrifices nothing and gains much by being up to date.

"One can be modern and yet artistic. One can be a first rate musician and yet an advertiser. Paderewski is not less a successful pianist because he was advertised originally like a new brand of soap, and Galli-Curci's technic lost none of its perfection because some of her placards aroused the envy of provincial circus proprietors.

"The sum and substance of all this gratuitous advice is that music is first an art and then a business, but one must not draw the line too closely in our delectable land. At any rate, be neither a Micawber nor a Rip Van Winkle.

"And be sure, before beginning the season of 1933-34 to have a heart to heart talk with the publicity experts of the Musical Courier. They, in their own way, are artists also."

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A bad blow for the modernists is revealed by Francis D. Perkins (New York Tribune associate critic), who sets forth that the piano composition heard most often at New York recitals last season was Chopin's C sharp minor scherzo, with eleven performances. The same master's A flat ballade came second, with ten hearings. Third, fourth, and fifth, with some ties, were Chopin, Beethoven, Schumann, Brahms, Bach and Franck.

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A recent anecdote from Naziland has it that when the latest Rienzi revival was contemplated at the Staatsoper, the impresario objected to having it conducted by Leo Blech, who is not of Aryan origin. Hearing of the protest, Richard Strauss exclaimed: "Rienzi without Blech? (Brass.) Impossible!"

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The University of Nebraska, Lincoln,
June, 10, 1933.

Dear Variations:

With examinations just over, it is time for a few "howlers" gleaned from last minute efforts to get credits for the semester.

This is from a paper on origins of national songs:

"Mrs. Howe wrote the words of Battle Hymn of the Republic after witnessing a squirmish near Washington."

And these from History of Music:

"Porpora was a renounced teacher of singing."

"In Wagner's works we often find traces of the pessimistic philosophy of Chopin-and-Auer"

"Schubert wrote many compositions. In fact, he is perhaps the most profligate of all composers"

Despairing of getting a translation of Leichtentritt's Formenlehre, I have secured a copy of the German original. It is by far the most complete work on form that I have encountered Thanks for the tip!

Very truly yours,
(Until Hitler adopts the *magen david*
in place of the Swastika.)
HERMANN T. DECKER.

* * *

At the Juilliard Summer School of Music there is a course in music appreciation, designed primarily for laymen. Some musicians could also attend with no small degree of profit.

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Add Soviet atrocities: The Leningrad Philharmonic Orchestra gave 240 concerts last season, led by A. W. Hauck and a number of prominent European guest conductors.

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"The conflict between the tonal conservatives and modernists has been a sort of Civil War in music," declares M. B. H., "and not too darned civil at that."

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If the world is not discovering any new great composers, at least there is balm in other directions. The New York Times (June 11) reports that rich finds have been yielded by the recent aeroplane expedition over Mt. Everest, and adds: "Two unknown glaciers and a lake probably containing warm water, are revealed." Then, too, comes the reassuring news that Italy is restoring the Fezzan Desert to agriculture.

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J. P. F. communicates: "The Economic Conference in London does not mean much to me and other small-time musicians. We have been economizing for about four years, come Michaelmas."

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Here is a tremendous opportunity for some music-loving home, as offered by a generous singer in a New York Times advertisement:

CONTRALTO, well-known concert, radio, wants board, herself, husband and accompanist; exchange for singing. BB 36 N. Y. Times Brooklyn Branch."

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Antico Pianto is a song by Gagliano and not a new kind of player piano.

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And speaking of names, do you knowing that the exact translation of the Italian word "impresario" is "undertaker"?

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Even the youngest can recall when Schönberg's music used to shock concert audiences.

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The motto of many a young composer these days seems to be, "Cherchez le Debussy."

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Among the unemployed are persons who write abusive letters to music critics.

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Nineteen-twentieths of the concert-goers do not understand why the other twentieth likes chamber music.

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Some music students away from home write to their parents frequently, and others have a bank account of their own.

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Musical gambling: critics venturing an opinion; prima donnas matching wits; conductors speculating with new works; and debutants hazarding a first appearance.

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Vladimir Horowitz gave a piano recital not long ago at La Scala, in Milan. Probably some of the audience waited all evening to hear him burst into a tenor solo.

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Some composers try to fly like an eagle with the wings of a gnat.

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A correspondent asks: "Is ocean air injurious to the voice?" On the contrary; it develops the high C's.

Foreign News in Brief

Furtwängler Becomes Conductor of Berlin Opera

BERLIN.—Wilhelm Furtwängler, hitherto only a guest conductor of the Staatsoper, has been given the permanent post of first state conductor. His contract runs for five years. Robert Heger, of the Vienna Opera, has been offered the post of second conductor. How this will affect the position of Erich Kleiber, who is general musical director, is not clear. However, Kleiber has had a call to Frankfort as director of the opera, and it is not unlikely that he will accept it. P.

Toscanini to Conduct Vienna Philharmonic?

VIENNA.—Immediately after the publication of the fact that Toscanini declined to conduct at Bayreuth, the management of the Vienna Philharmonic wired to Milan, asking Toscanini to conduct some philharmonic concerts in Vienna next season. Toscanini had previously declined this invitation on the ground of his activities in Bayreuth. A. R.

Vienna Conductors Appointed

VIENNA.—In the general assembly of the Vienna Philharmonic it was decided to divide the eight regular concerts of the next season as follows: Felix Weingartner, Bruno Walter, and Otto Klemperer will conduct two each; Clemens Krauss, and Wilhelm Furtwängler one each. Clemens Krauss declared that he will announce his position towards this arrangement after the close of the season. A. R.

Flora Mora Plays in Havana

HAVANA, CUBA—On June 25, at the Teatro Nacional, a brilliant recital of the Cuban pianist Flora Mora was given with the Philarmonic Orchestra of Havana, under the direction of Maestro Amadeo Roldán. Señora Mora displayed her musicianship and her skill, playing alone and together with the orchestra several pieces. She was particularly happy in the interpretation of Beethoven's music, and was greeted enthusiastically by the large audience. The orchestra played the overture from Beethoven's opera Coriolanus, which was also applauded by the audience. R. M. A.

Eisteddfod Planned for Sydney

SYDNEY, AUSTRALIA.—A great Eisteddfod is to be held in Sydney at the end of August. The founder and honorary director, Roland Foster, F.G.S.M. (professor at the State Conservatorium), is president of the Music Week committee which is organizing the Eisteddfod in conjunction with the Citizens of Sydney Organizing Committee. The latter group was responsible for the recent Sydney Festival Week, under the presidency of the Lord Mayor of Sydney, Alderman R. C. Hagon. A previous Lord Mayor, Sir Samuel Walder, K.B., M.L.C., is presiding over the joint committee, and the Eisteddfod is being warmly supported by the department of education, the leading newspapers and business firms. Many of these have given valuable prizes amounting to about £1,200. Of this, £360 is allotted to the chief choral contest, in which choirs from Brisbane and Melbourne (both about 600 miles from Sydney) have signified their intention to compete. F.

British Conductor's Remarkable Feat

LONDON.—John Barbirolli, conductor of Covent Garden Opera, recently conducted the first performance of three new works by Arnold Bax, with the Royal Philharmonic Orchestra—an overture, elegy and rondo. Two days previous to the performance, Barbirolli had the misfortune to lose the only manuscript of these works. In desperation he rewrote the complete score from memory and conducted both rehearsals and performance, with the composer unaware that any mishap had occurred.

Barbirolli has been re-engaged as guest conductor of the Hallé Orchestra, this being his second season as guest conductor with the orchestra, which until recently was under the direction of Sir Hamilton Harty. Barbirolli has also accepted the engagement as permanent conductor of the Scottish Orchestra. M. M.

Dutch City Hears Smeterlin

SCHEVENINGEN, HOLLAND.—Jan Smeterlin was heard here as soloist with the orchestra on July 2. Before returning to the United States early next November, the Polish pianist will play ten concerts in Sweden, beginning on September 21, and eight concerts in England and Scotland, including appearances in Birmingham, Cheltenham, Liverpool, Glasgow, Edinburgh, Aberdeen and Tunbridge Wells. D.

Vienna Philharmonic for a Schubert Talkie

VIENNA.—The Vienna Philharmonic Orchestra will soon make music for a talkie for the first time. It will be a Franz Schubert picture made in Vienna. A. R.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

From Our Readers

More About Opera in the Vernacular

Rockport, Mass.

To the Musical Courier:

Please permit me to take issue with Deems Taylor in the matter of the survival of opera. He says, as quoted in an editorial in the Musical Courier of June 24, that the one reason why opera audiences in America and England are so small is because the operas are not sung in English.

I do not believe that has anything to do with it. If opera were popular in America it might help attendance somewhat to have operas given in English. But opera is not a popular institution in America and never will be until this restless population settles down and begins to live a more rational life. By rational I mean a life in which the physical plays the smallest part, in which the imagination is given full play and becomes a part of everyday existence, in which the spiritual is exalted over the physical, in which the pursuit of money as a goal becomes secondary to the pursuit of ideals and in which money is used only to attain those ideals.

Opera is popular in Germany not because it is given in the language of the people but because the people who patronize opera live in their imaginations. This does not mean that the whole population of Germany is given over to the pursuit of ideals, but that enough of them have that object so that it pays to produce opera. Or no, it does not pay, because all of the opera houses in Germany are subsidized by the state, but the state thinks opera is important enough for a large percentage of the population so that the whole population is taxed to support it. And not only that, but the unimaginative seem to be glad to support opera, orchestras, string quartets and all other forms of art for some reason which we probably could not understand but which hinges on the fact that their progeny may live in the world which is closed to them but which they wish they might enter.

Furthermore, I have seen it stated on good authority that the late Enrico Caruso was the most popular tenor appearing in opera in Germany and that he never sang his roles in German but always in Italian. The other members of the cast sang in German, but he refused to learn German and sing in Italian. How are you going to coördinate that with giving opera in the native tongue?

Also, I would call Mr. Taylor's attention to the fact that opera is not a popular institution in France and it has been given in the native tongue there since the beginning of opera. And there is not as much opera in France, per population, supported by Frenchmen, as there is in the United States. Outside of Paris opera is an unknown institution. Paris is a cosmopolitan city and the main part of the audience, both at the Opera and the Opéra Comique, is made up of foreigners. (A slight exaggeration but necessary to call attention to certain conditions in that capital.)

Opera will not become popular in America until we quit saying that we have ninety per cent. of all the telephones in the world, ninety per cent of all the automobiles in the world, ninety per cent. of all the railroads in the world and ninety per cent of all the money in the world. When we have produced a Boccaccio, a Grimm, an Andersen, a Goethe, a Schopenhauer, a Nietzsche, we will then be in a position to begin to produce a Verdi, a Wagner, a Debussy, and a population which will have a small percentage of appreciators of such men.

Sincerely yours,

OSCAR HATCH HAWLEY.

"Oh, good!—The Blue Danube."

I SEE THAT

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, will be soloist in the Haydn concerto on July 19 at Chautauqua, N. Y., under the direction of Albert Stoessel.

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Among the first engagements that Guiomar Novaes will fulfil upon her return from Brazil for her 1933-34 season here, is one in Farmington, Conn., November 8.

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The Pollikoff Novelty Ensemble is broadcasting over Station WEAF on July 9, from 6:30 to 7 p. m.

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Lexington, Ky., is the latest city to be added to the Southern concert tour itinerary of Jeannette Vreeland next season.

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The Musical Art Trio played for the recent training school banquet of the Northeastern Hospital, Philadelphia. The ensemble's members are Ruth Rappe, violin; Thomas Mango, cello, and Mary Worley, piano.

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Sylvia Lent will give a recital in St. Catherines, Ontario, Can., next January.

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Susan W. Belden presented vocal pupils in recital at her New York studio on June 25. The program was made up of songs and operatic arias. Bernie Nathanson, a Susan Belden student, is singing this summer at Tannersville, N. Y.

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Fourteen pupils of Irma Swift gave a program of songs, duets and arias from operas when they appeared in recital at Wurlitzer Hall, New York, on June 29.

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Two young artists of the La Forge-Berúmen Studios, Orsola Pucciarelli, soprano, and Jerry Mirate, pianist, gave a program at the YWCA, New York, on June 29.

* * *

Mildred Philips Greenwood, of Atlanta, Ga., a graduate student of the New York School of Music and Arts, is connected with Morris Brown College of Atlanta, and played the organ at the commencement service. Clark University has a school quartet, trained by Mr. Hall, which has returned from a tour of Indiana and Ohio. The Chautauqua Circle, (Mrs. John B. Greenwood, president) held a celebration in which Myrtle McCoy and Frances Johnson, pupils of Miss Greenwood, took part.

* * *

Olive Bond, artist pupil of Florence Lee Holtzman, sings every Tuesday over WHOM. On July 4, she gave an entire Mozart program, including excerpts from Don Giovanni and The Marriage of Figaro, Das Veilchen and Alleluja. Her accompanist is Ruth Barrett, organist at the Third Church of Christ Scientist, New York, Alexis Sanderson is the program director of WHOM.

* * *

The Hilger Trio will have re-engagements next season at Baker University, Baldwin, Kan., at the State Teachers College, Emporia, Kan., at the University of Kansas at Lawrence, Kan., and Central College of Naperville, Ill. Scranton and Baltimore will also hear the trio.

* * *

Ruth Coleman Caldor, American composer, whose first orchestral composition, the symphonic suite Fifth Avenue, was given its premiere by the Barrere Little Symphony last winter, has completed a version of this work for full symphony orchestra.

* * *

Rose Ricciardi, soprano, who gave a recital in Chalif Hall, New York, last season, was heard in the Romeo et Juliette waltz, (Gounod), and in song groups in English and Italian at the High School of Passaic recently.

* * *

Pupils of Harold Henry gave a piano recital at his New York studio on June 30. On June 11 a new sacred solo by Mr. Henry was sung at the Third Christian Science Church, New York.

* * *

Paul Althouse has been engaged to sing Tristan und Isolde with the Cleveland Symphony Orchestra next season.

* * *

Frederick Gunster, tenor, is spending the summer at Wytheville, Va.

OBITUARY

Charles Tait

SYDNEY, AUSTRALIA—Charles Tait, associated with his brother in the partnership of J. & N. Tait and one of the pioneers in the music field in Australia, died on June 27. He organized Australian tours for many noted artists, including Paderewski, Dame Clare Butt, Kennerly Rumford, Mark Hambourg, John McCormack, Benno Moiseiwitsch, Jan Kubelik, Feodor Chaliapin and Anna Pavlowa. Mr. Tait was sixty-three years old. D.

Montana S. M. T. A. Holds Convention

Concerts and Business Sessions Largely Attended—Officers for Ensuing Year Elected

HELENA, MONT.—The Montana State Music Teachers' Association met in its seventh annual convention here on June 12-13. The two days were crowded full of interesting talks, discussions, round tables, and concerts. Visiting delegates and teachers from all over the state were present to participate in the programs. All events took place at the Hotel Placer, convention headquarters.

Mme. Marie Liepheimer, veteran vocal teacher of Butte, was heard in two splendid talks. One, The Voice Beautiful, was full of advice to young singers and also contained suggestions for acquiring a pleasant speaking voice. Her second talk was devoted to reminiscences of her early days in Germany. She was born in Leipsic when that city had a population of 25,000 as against that of 1,000,000 today. She was a personal friend of Brahms and Liszt—in fact she heard Liszt give his last concert, in 1873. Other noted musicians of her day whom she knew included Teresa Carreno, Rubinstein, von Bülow, Reinecke, Clara Schumann and Ossiphoff.

Other talks during the sessions included: The Music of the Home, by Mrs. Helen La Velle, of Butte; The Organ and Its Development, by Arthur Merrick, Great Falls; Teaching Music to Children of Pre-School Age, by Cecelia Hatfield, Miles City; and Johannes Brahms, by Pauline Keane, of Helena.

CONCERTS PRESENTED

Three concerts were heard. The first was given by the Helena String Quartet, on Monday evening. This ensemble consists of Dorthy Green, first violin; Dorothy Averill, second violin; Hazel Richardson, viola; Clifford L. Walker, cello.

The second concert, Tuesday afternoon, was offered by Montana Artists, members of the State Association. The third and last was the program of Tuesday evening, given by John Crowder, head of the piano department at the Montana State University, Missoula. Mr. Crowder played a group of Brahms numbers, in observance of the Brahms centenary. Other numbers included compositions by Debussy and Chopin. Among the guests of the convention was Fred Kuphal, librarian and member of the Los Angeles Philharmonic Orchestra.

Officers elected for the coming year were: president, Elsa Elene Swartz, Missoula; vice-president, Fisher Thompson, Butte; secretary, Mrs. H. A. Greene, Missoula; treasurer, Mrs. Wayne Thompson, Bozeman; chairman West District, Javan Pfeiffer, Helena; chairman South District, J. F. Clavadetcher, Billings; chairman North District, Mrs. Hiram Johnson. Billings was chosen as the convention city for 1934.

E. E. S.

Musicales

Marion Luyster De Voe Presents Program

BALDWIN, L. I.—The fifth annual recital by the pupils of Marion Luyster De Voe was given in the auditorium of the Baldwin High School on June 17. There were solos and duets as well as numbers by the Junior Choir, the members ranging from seven to twelve years of age. This choir was organized two years ago by Miss De Voe, who is organist and choir director of the Baldwin Methodist Episcopal Church. They held their parts like experienced singers and followed the direction of their leader closely and effectively. They were applauded with especial enthusiasm after their last number, Beauteous Night (Offenbach).

One of the outstanding soloists was little Elizabeth Beck, seven years old, who played the first movement of Sonatina (Kuhlau) and a piece by Williams illustrating transposition. She has unusual feeling for so young a musician. Kenneth Strittmatter, eleven, a beginner in vocal study, revealed promise in his singing of Thine (Rhys Herbert). His voice has power and richness of quality.

The duet offered by Genevieve Thomas and Webster Earl was a striking demonstration of the results of Miss De Voe's instruction in sight-singing. The two, who have had weekly lessons for two years, sang All Aboard for Blanket Bay (Von Tilzer). The chorus was arranged for two parts with independent rhythm, which they negotiated without difficulty. Thomas Carman appeared in several groups of numbers, all well received. His voice is one of power and sweetness, a combination not often found. Miss De Voe was applauded for her singing of Gumbert's Ye Merry Birds.

Besides those already mentioned, the participants included Mary Strickland, Gretchen Rotchford, Jack Earl, Margaret Buckley, Rene Bourguet, Helen Dunkell, Catherine Hascall, Esther Pierce and Victor Amantia. The performances all reflected the excellent pedagogy of Miss De Voe. S.

* * *

Harold Henry Students Heard

Harold Henry presented his pupils in their final recital of the season at his New York studio on June 30. In addition to enjoying the program of soli and numbers on two pianos, the audience was interested in inspecting the new studio, which is spacious with an unusually high ceiling and contains mementos gathered from many corners of the globe.

Helen Meyer, a pianist well known at these musicales, opened the program with Prelude and Fugue, Bach; Golliwog's Cake Walk, Debussy; and Maiden's Wish, Chopin-Liszt, following which Esther Bernstein played the first movement of the Beethoven sonata, op. 2, No. 1; Intermezzo, op. 119, No. 1, Brahms, and Arabesque in G. and Minstrels, Debussy. These two artists also were heard in the first movement of a concerto, with Mr. Henry playing the orchestral parts on a second piano in his accustomed artistic manner. Miss Meyer played the C minor concerto of Beethoven and Miss Bernstein the Liszt concerto in E flat. Both pianists showed seriousness of purpose in their performance and the audience expressed its appreciation with enthusiastic applause.

Ramon Gonzalez presented two groups of soli and proved himself a pianist worthy of a hearing in solo recital. His offerings included the Gavotte and Variations of Handel; Capriccio, Scarlatti; two of the Schubert Moment Musicaux; the Beethoven Moonlight Sonata, and eight of the Chopin études. There was excellent style to the playing of Mr. Gonzalez, a loveliness of tone and nuance as well as clean-cut phrasing, and an ease of delivery which enabled him convincingly to project the moods of his varied program.

G. N.

* * *

Pupils of William Calhoun in Recital

There was such an appreciation of the music presented by the pupils of William L. Calhoun on June 27, that it was inevitable there should have been numerous encores despite the length of the program and the many participants. The audience not only was appreciative but also large, completely filling the auditorium. The solos given in the first part of the program were by Mimi Alexion, Alma Pabst, Abe Frieser, Sylvia Klarsfeld, Elias Pinsker, Adeline Joffe and Lillian Comike. All of the young pianists were applauded, but especially so Elias Pinsker, a young boy endowed with fine innate musicianship.

Part two of the program included soli by Rosalind Cantor, Susie Sachs and Lillian Landis, and Saint-Saëns' Allegro Appassionata, played by Edith Montlock, and the Mendelssohn concerto in D minor, played by Rose Goldstein, with the orchestral parts given on the second piano by Milton Schwartz and Euro Testi.

Regardless of the length of time the pupils had studied, it was evident that Mr. Calhoun not only had stressed muscianship but also had drilled his students to play fluently, with a good firm tone, and to use the pedal effectively.

The climax of the evening came with the third part of the program some excellent two-piano ensemble playing by Messrs. Testi and Schwartz, young artists who won first honors in the recent New York Music Week Association contest. They performed the Liszt transcription for piano of the Bach Fantasy and Fugue for organ in the two-piano arrangement of Richard Burmeister, Edouard Schuett's Paraphrase of Chopin waltzes, and Manuel Infante's Ritmo, Andalusian Dance. In addition to these two-piano ensemble numbers, both artists were heard in a solo, Mr. Testi in the Chopin Polonaise and Mr. Schwartz in the Liszt E major Polonaise. Their offerings also included one movement each of the Saint-Saëns concerto in G minor by Mr. Testi, orchestral parts on a second piano by Mr. Schwartz, and the Tschaikowsky concerto, in B flat minor, with Mr. Testi at the second piano. There was sincerity of purpose on the part of the pianists; they played with strength and vigor, as well as technical facility, and with a fine rhythmic sense.

Included in the audience was Harold Bogin, a young pianist who studied with Mr. Calhoun two years ago but who now has a fellowship at the Juilliard Foundation with Josef Lhevinne. Mr. Bogin played the first movement of Schumann's concerto in A minor, giving a stirring reading, ably assisted by Mr. Schwartz at the second piano.

G. N.

* * *

Adele Rankin Studio Concert

Adele Rankin presented her vocal class in a closing recital at Wurlitzer Auditorium, New York, June 19. The work was of high standard. Especially good was Harry Davis and male chorus in a scene from Tannhäuser. Tableau groups in costume were an effective feature. Mme Rankin's artist-students (who are fulfilling professional engagements) displayed vocal ability and musical taste. These included Jeannette Rodermond, soprano, Elizabeth Marrett, contralto; Daisy Douglas, soprano; and Clara Davis, soprano. Others of the class who appeared were Della Plunkett, Dora Price, Martha Feakes, Helen De Toucheur, Bessie Garrison, Ethel Magee, Helen Woeffle, Lillian Daum, Arthur Johnson, Sanford Brush, Douglas Edwards, Fred Henkel, Frank Wehrfretz, Fred Oberlander, William Rankin, Arthur Shick and William Eckhoff.

S.

* * *

Second Summer Musicale at La Forge-Berúmen Studios

The second in the summer series of La Forge-Berúmen concerts was heard in the New York studios on June 29 by a capacity audience. Kathryn Newman, coloratura soprano, Frances Blaisdell, flutist, and Frank La Forge, composer-pianist, gave the program. Miss Newman has a high degree of technical proficiency. She has warmth and feeling in her singing and a charming stage presence. Her numbers included a group in Italian, the Mad Scene from Lucia, songs of her teacher, Mr. La Forge, one of which had to be repeated—Bird Songs, dedicated to Miss Newman, and a group of the airs of Bishop. All of her work was of a high artistic standard, and, with Miss Blaisdell playing true and musical obbligati and Mr. La Forge providing support at the piano, the result was an evening of keen musical pleasure.

L.

Fray and Braggiotti on the Air July 11

Jacques Fray and Mario Braggiotti, the Columbia network's Franco-Italian two-piano team, will offer their interpretation of the Barcarolle from Offenbach's Tales of Hoffmann during their recital over the WABC-Columbia chain on July 11. Another musical highlight will be the playing of Chabrier's Espana. Deserting the ranks of classical music, they will complete the program with a medley of songs from Jerome Kern's current success, Music in the Air.

Ruth Kemper Appointed Conductor of the American Orchestra

Ruth Kemper has been appointed conductor, and Allan Lincoln Langley associate conductor, of the American Orchestra, an organization composed of men and women who are Americans by birth, education or viewpoint. The director of the group is Robert Watson Claiborne, musical counselor in public relations, conductor, lecturer and writer, and the management is Music Lovers Associated, New York.

Hughes Master Class Recitals

The series of Wednesday evening recitals to be given during Edwin Hughes' summer master class for pianists in New York City starts on July 12 with a program by Alton Jones. Subsequent recitals will be given by John Crouch, Virgean England Estes, Juliet Grace Wolfe, Rhenfina Prescott and Edwin and Jewel Bethany Hughes. A limited number of cards of admission to these events may be obtained by applying by mail.

Richard Crooks to Sing for B.B.C.

Richard Crooks and Mrs. Crooks sailed on the SS. Roma on Saturday last. Mr. Crooks will debark at Villefranche and motor through France and then go to England where he is engaged to broadcast one radio appearance under the auspices of the B. B. C. on July 25. After that he will go to St. Moritz in Switzerland where he will meet Lily Pons. Together they will study their parts, under the direction of Serafin, in Lindi da Chamounix of Donizetti which will be remounted at the Metropolitan Opera.

Max Jacobs Weds

The marriage, on June 15, of Max Jacobs, violinist and conductor, to Mona Jacobs, is announced by the bride's mother, Mrs. Hannah Jacobs, of Flushing, L. I. Mr. Jacobs is known in New York, as well as in New Jersey, where he has been active lately in developing musical interest through the formation of local orchestras in Flemington and New Brunswick. The bride, a social worker, is head of the Employment Bureau of the Y. W. H. A. The couple will reside in New York City and Hampton, N. J.

Hall-Gruen Radio Program

Frances Hall and Rudolph Gruen broadcast the following program over WJZ on June 30: Tears from Fantaisie, Rachmaninoff; Two-Part Invention in F, Bach-Gruen; Valse in E major, Moszkowski-Gruen.

ZLATKO BALOKOVIĆ

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Paris Events Include Novel Opera and Ballet Productions

(Continued from page 5)

Their programs at the Champs-Elysées Theatre, comprise: Mozartiana, classic ballet on music by Mozart orchestrated by Tschaikowsky; Les Sept Pechés Capitaux, a none too brilliant libretto by Bert Brecht, music by Kurt Weill; Les Songes, by André Derain, music by Darius Milhaud; Errante, by Paul Tchelitchew, music by Schubert; Fastes, by André Derain, music by Henri Sauget; and a suite of Waltzes by Beethoven.

I do not entertain a too flattering opinion of The Ballets 1933. Sections of the work were of good order, but the rest was hardly passable. The most distinguished solo dancing was by Tilly Losch, Tamara Toumanova, Lucienne Kylberg, Roman Jasinsky and Lotte Telelitchew. As to the ballets themselves, the Mozart-Tschaikowsky is delicious music, the Milhaud did not impress me either one way or the other, while the Kurt Weill seemed to me a cheap imitation of the worst thing we have in America.

Russian Opera

Mention was made in the last week's effusion of the Russian opera season at the Chatelet. The company has continued its brilliant series with Rimsky-Korsakoff's La Fiancée du Tzar and Tschaikowsky's La Dame de Pique. The public and artistic success was notable, and while the Tschaikowsky piece is characteristically sombre and melancholy, it nevertheless enjoyed considerable favor from the Parisians. Rimsky-Korsakoff's colorful allegory united the services of Mmes. Lissitchkina, Evert, Boutlerova, Lipiana, Maslova, Mm. Kaïdanoff, Popov, Gitousky, and Denissoff in principal roles, and Peter Illich's tragic tale gave Mmes. Davydova, Yakovleff, Schirmann, MM. Rogatchewsky, Doubrowsky, and Barminoff a chance to sing and act efficiently. Labinsky and de Thoran directed.

Fitting homage was paid François Couperin, on the occasion of the bicentenary of his death, at a concert attended by President Lebrun, in the National Library, Paris. The book-lined walls and intimate salons of the library provided a charming and appropriate spot for the audition. Among other notables who attended were Louis B. M. Dyer, publisher of Couperin's complete works, M. Ducos, secretary of National Education, and M. Bollaërt, director of Fine Arts. Paul Brunold, with the assistance of Mmes. Zimmerman, Ancel-Guyonnet, Humbert - Lavergne, Louis Ruyssen and Yves Tinayre, gave a program of Apothéose de Lulli, Concerto Royaux, Suite de Viole and numerous pieces for harpsichord played on an instrument dated 1737.

A Statesman on Beethoven

The French diplomat Edouard Herriot recently gave a lecture at the Université des Annales in which his trip to America, Franco-American politics and the dollar were discussed. More recently his lecture at the Annales was on Beethoven. Minister Herriot is a Beethoven fan and authority, and in addition to his international lecturing on the master, has written and published important opuses on him. His latest lecture was of singular interest. It drew a capacity audience who learned many interesting things about Beethoven they did not know before. Yvonne Astruc (violin), Jacques Fevrier (piano) and Maurice Maréchal (cello) closed the evening by playing the Archduke Trio.

The Société Française de Musicologie gave a concert in the Salle Gaveau at which works by Georg Philipp Telemann (1681-1767) were given. Lionel de la Laurencie prefaced the musical part of the evening with explanatory remarks on the composer, who was a contemporary of Handel and Kapellmeister to Prince Promnitz at Sorau. These were followed by a program of unique interest, by Marguerite Roesgen-Champion, French harpsichordist and composer, assisted by René Le Roy (flute), Daniel Herrmann (violin), and Roger Boulmé (cellist). They played the following works of Telemann: Quartet in E minor, for flute, violin, cello and harpsichord; duet in G minor, for flute and violin; fantasy for harpsichord; Bourée, Sarabande and Gavotte, for violin and harpsichord; sonata in F, for flute and harpsichord; and concerto for violin, cello, flute and harpsichord. Telemann was one of the finest composers of his time and his work still has a big message for those of today.

Banquet of Phare de France

Many jewels and representatives of wealth and fashion crowded into the Ritz Hotel (I do not say this as one "duly impressed," but simply as a reporter recording a fact) on the occasion of the annual banquet and ball of the Phare de France, a charitable organization founded by Mrs. E. Berry-Wall to aid war blind. The occasion is perennial excuse for society to air their sparklers and to spend money and have a good time in a worthy cause. Neither did the dinner impress me, though I did think the strawberries were luscious—but they are specimens of Divinity's culinary art, and that makes all the difference in the world. But what was impressive was the program which Mrs. Berry-Wall had arranged for her expensive congregation.

René Le Roy, flutist, was admired in a group of old and modern pieces and encored. Edna Breyman, exquisite American dancer, appeared in a set of character dances, and made a big hit. She has a lovely figure, a pretty face, and a magnificent, expressive technic. This was her first Paris appearance, and now we understand the reason for her success in other places. Eidé Norena of the Paris and Metropolitan Operas, sang Mozart arias, the grand air from Hamlet and Waltz Song, by Bemberg, with her customary vocal opulence and art and had to respond to salvos of applause with a number of encores. The Hamlet was *bel canto* perfection itself.

WRITES NEW OPERA BOOK

JOHN ERSKINE

has written the libretto for the opera in English, Helen Retires, the score of which is by George Antheil, American composer. The work will be produced by the Juilliard School of Music next season. (© Harold Wagner.)

Amsterdam Festival Programs Contain Note of Modernity

(Continued from page 5)

A Critical Survey of The Works

By Edwin Evans

The eleventh annual Festival of the International Festival for Contemporary Music has revealed neither a new genius nor a new masterpiece. For those optimists who expect each year to produce one or the other it has therefore proved a disappointment, but they are a minority. Most of us are only too painfully aware of the small percentage of masterpieces in the output of a generation. Its greatest success was not even a novelty, for William Walton's Belshazzar's Feast has had repeated hearings both in England and in America, and had acquired the aura of success before it reached Amsterdam. There it has had to run the gauntlet of the kind of criticism which assumes that any music as effective and as easily grasped as this must necessarily be vulgar or banal. In fact Walton, who has had five works performed in eleven festivals, will soon cease to be the particular pet of the International if he takes to writing successful music.

Only two other choral works were sanctioned by the jury: fragments of a cantata by Robert Gerhard, and Jean Cartan's Pater Noster, performed in memory of the composer, who died in 1932 at the age of twenty-five. The latter had a good quality of texture, but was unduly prolonged by repetitions of the text. The former was conducted by the composer, who must accept the responsibility if the performance failed to make his meaning clear enough for considered appreciation. Moreover the text was sung in Catalonian by a Dutch Choir, and no translation was available. Among the choral works performed by the Dutch section at one of its supplementary concerts was a delicate—I almost wrote "fragment"—little Mass, for female voices with flute, by a curly-headed Dutch lad of 22, J. N. Mul, who is organist of the Church of the Assumption at Overveen. It was unaffectedly simple, and melodious with a suggestion of archaic flavoring. I retain pleasant memories of it.

As if to provide the most violent contrast Dr. Mengelberg concluded his postludial concert with another mass, for, soprano, baritone, full chorus and orchestra, by his nephew, Rudolf Mengelberg. Considering the rather disappointing nature of some of the modern examples we had heard during the festival I found myself vaguely wondering whether perhaps the intention was to console us by proving that, bad as some modern music can be, it can never be quite so bad as the music of a composer who has nothing to add to his inherited stock-in-trade.

Orchestral Music Fair to Middling

The orchestral music maintained on the whole an acceptable standard. There was a partita by Goffredo Petrassi, conducted by Alfredo Casella, which might be described as post-neo-classic, and was greeted with approval. At the opening of the festival a suite by Leo Justinus Kauffmann, who is a pupil of Jarnach, made a favorable impression, especially with its nobly conceived slow movement. Of two symphonies by Dutch composers, that of Guillaume Landré was the more promising, chiefly because of the fine sense of construction it displayed. The other, by Bertus van Lier, was clever, but labored, and too determinedly conscious of the modern trend.

Jozef Koffler's variations on a theme in the Schönbergian twelve-tone scale seemed to be an attempt to popularize that system by making it the vehicle of music more easily accessible than that of its founder, but the wilful angularity of the theme, and the obstinate recurrence of characteristic intervals made the effort abortive. Five orchestral pieces by Edmund von Borck were much applauded by the Central European contingent, but struck the rest of us as being noisily reminiscent of the days when the dynamic effect of Stravinsky's Sacre was new to us. A suite by Frantisek Bartos strove its hardest to tickle our ears, but, like Queen Victoria, we were not amused.

Piano and Orchestral Works

Of three works for piano and orchestra the most satisfactory was a concertino by Marcelle de Manziarly. It opened with an incredibly tortuous and extended theme of which the composer, with truly Latin polish and sense of *justesse*, proceeded to demonstrate the absolutely logical nature. Paul Kadosa's Concert Music was another study, in pungent rhythms, perfectly genuine as far as he is concerned, but falling upon our jaded ears with some such effect as Balkanic jazz might have. Erik Chisholm's Dance Suite, stated to be based upon the principles of Scottish pipe music, finished in lively style, after having during its progress plainly revealed the need of first-aid.

But if the orchestral music, on the whole, justified the lenience of the jury, the chamber music put a severe strain on the loyalty which is their due from those who elected them a year ago. Can it really be true that the six works performed were the best of those submitted? It seems almost incredible that nothing was available to replace the sonatina for flute and clarinet by Juan Carlos Paz, which provoked this hard-bitten audience of intellectuals to derisive laughter. That was the South American contribution. North America was represented by Aaron Copland's Variations for piano, which merit high esteem for their severe architecture, but the actual sound of which does flatter the ear; and by three songs for medium voice, oboe, piano and percussion by Ruth Crawford.

These seem to have been the object of the most scrupulous and devoted care of the Dutch performers entrusted with them. I am assured that not a note was out of place. I wish I could say as much for the songs. The poems, by Carl Sandburg, were of too cabalistic a nature for an audience uninitiated into the ways of poetic preciosity. What is one to make of "Let the bees go honey-hunting with yellow blur of wings in the dome of my head, in the rumbling, singing arch of my skull," except that the author has a bee in his bonnet? And the music suited the words. There was a glimmer of something more significant in the second song, Prayers of Steel, but, sandwiched in flippancy, it did not get a fair chance.

Krenek's Gesänge des späten Jahres, pessimistic prose with flashes of musical poetry, seem to emanate from a determination not to be lyrical, which is a somewhat obnoxious inhibition in songmaking. To say that a clarinet sonatina by Isa Krejci, and a wind quintet by Ljubica Maric justified their inclusion in such a program is to give them scant praise—which is less, but perhaps not very considerably less, than their due.

The annual conference of the I.S.C.M., held, as always, during the festival, and again under the presidency of Prof. Edward Dent, decided that the 1934 festival is to be held in Florence in the first half of April. The jury, consisting of Casella (Italy), Rosenberg (Sweden), Nadia Boulanger (France), Krenek (Austria), and Vogel (U.S.S.R.), will meet in San Remo at the end of December, 1933. The subsequent festivals are to be held in Berlin, 1935, Barcelona, 1936, and Paris, 1937.

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CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND.—The annual summer school of the Cleveland Institute of Music opened June 19 with an excellent enrollment, under the regular faculty, Beryl Rubinstein continuing his duties as director. Mr. Rubinstein will sail for a brief vacation in France the end of July with Ward Lewis, head of the department of solfege and ear-training.

The Madrigal Chorus, of which Ward Lewis has been conductor for the past two seasons, is giving a series of three radio concerts over the NBC network through WTAM, June 24, July 8 and July 22. The chorus will feature sixteenth century music.

Mary Williams, pianist, pupil of Mr. Rubinstein, and Betty Williams, violinist, pupil of Maurice Hewitt, head of the institute's violin department, were soloists at the glee club concert at the hundredth anniversary of the founding of Oberlin College, June 20. Their mother, Charlotte Demuth Williams, violinist, played at the annual glee club concert in 1896.

Arthur Loesser, pianist and head of the department of ensemble, is to give a piano recital the last week of the summer session.

Alice Chalifoux, teacher of harp at the institute, was heard in a program of French music at Harkness Chapel, Western Reserve University, June 30, illustrating a lecture.

The junior orchestra under the leadership of Edward Buck, is continuing weekly rehearsals.

Cincinnati Conservatory of Music

The Conservatory Concert Band, under the direction of Frank Simon gave a concert on June 10. The numbers played included the Tannhäuser March, Goldmark's Springtime Overture and a number of lighter compositions. Soloists appearing on the program were Rosemary Cook, soprano; Rocco Contini, tenor; Charles Munger, Stella Metzger, Amber May Stanley and Maraden Gribbell, cornetists, and George Polce, baritone. Dr. Simon contributed a solo, playing his own composition Willow Echoes.

Commencement exercises took place on June 14 in the Conservatory Concert Hall. The graduating class consisted of sixty-two members who received master of music, bachelor of music and bachelor of letters degrees, diplomas and certificates. In addition there were twelve students majoring in public school music work who received degrees from the University of Cincinnati.

Herbert Witherspoon, director of the conservatory, delivered the principal address. Philip Wyman, president of the board of trustees, awarded the credentials. Rev. Frank Nelson, pastor of Christ Episcopal Church, delivered the invocation and benediction.

A number of selections were given by the Conservatory Concert Choir under the direction of Herbert Witherspoon.

Lawrence Conservatory

Twenty-one Lawrence Conservatory students received the Bachelor of Music degree at the eighty-third annual commencement of Lawrence College. Franklyn Milton LeFevre, Mus. B., was granted the degree of Master of Music.

On June 8 the Conservatory Commencement Concert was held in Lawrence Memorial Chapel. The program was given by the Conservatory Orchestra (Percy Fullinwider, directing); Gladys Michaelsen, Urban Fay, Edward Dix, pianists; Marine Haebig, organist; Marion Watson, soprano; Franklyn LeFevre, tenor and Jack Sampson, violinst.

Albert A. Glockzin, supervisor of music at Pontiac, Mich., has been engaged as associate professor of public school music at Lawrence Conservatory of Music and as supervisor of music in the Appleton public schools for next year. Mr. Glockzin comes to Lawrence after eighteen years' experience in the field of public school music and civic choral activities. He is a graduate of De Pauw University and Central Teachers College, and holds the degree of Mus. M. from the University of Michigan. For five consecutive summers he has been a member of the faculty of the State Teachers College at Terre Haute, Ind., and for three summers at Central Wisconsin State Teachers College.

Studio Notes

SOLON ALBERTI

Solon Alberti, at the request of a few pupils who desire to be in New York this summer for work with Mr. Alberti and at Columbia University, will spend the entire summer teaching at his New York studio instead of holding his usual master class in Denver, Colo.

The Central Choral Club, of which Mr. Alberti is conductor, and which gave its first concert with soloists on May 31 also continues to rehearse throughout the summer for a series of performances which Mr. Alberti is planning for the early fall. Among these is a dramatic production of Mendelssohn's Elijah, and a performance of Gilbert and Sullivan's Trial by Jury. Mr. Alberti wishes to announce that there are a few vacancies in the club and anyone desiring to join the organization should appear at the Central Christian Church, 142 West Eighty-first Street, on Thursday evenings. There are no fees or dues.

LOIS VON HAUPT

SCARSDALE, N. Y.—In a series of seven piano recitals, ending June 25, Lois von Haupt presented forty of her music students at her residence studio here. These pupils come to her from communities throughout Westchester County. A total of 250 guests attended the recitals. Among those appearing was Harlé Jervis, who studied in Fontainebleau and has returned to continue with Miss von Haupt. Besides the usual solos, the younger pupils demonstrated their work in rhythm, eartraining and keyboard harmony. Miss von Haupt's New York class was heard in recital earlier in the month.

This teacher is known as a music educator through her musical and literary publications.

LA FORGE-BERUMEN

The weekly La Forge-Berúmen musicale was broadcast over the Columbia network on June 29, by Amelia Siever, contralto, Phil Evans, pianist, and Materno Dreymüller, accampanist. Miss Siever has a lovely voice which broadcasts exceptionally well and she employs it artistically. Mr. Dreymüller player sympathetic accompaniments. Mr. Evans gave much enjoyment in his playing of two groups of soli. He has a fluent technic excellent musicianship, and feeling for musical content. M.

VLADO KOLITSCH

The auditions for annual full and partial scholarships given by Vlado Kolitsch to outstanding violin talents, are being held at his New York studio every Saturday during July and August. Applicants should write to the studio secretary, stating age, former teachers and three numbers to be played at the audition. Byrd Elyot, winner of the recent Young artists' Contest sponsored by the National Federation of Music Clubs, was among last year's scholarship winners.

CLAUDE WARFORD

Claude Warford has been presenting a series of early summer musicales at his New York studio. Most of the singers appear in costumes appropriate to the period in which their songs or arias were composed. Among those who have participated are Marion Callan, Mary Collins, Madeleine Mapes, Esther Lord and Betty Wiltbank, sopranos; Isobel Trip and Marion Wolcott, contraltos; Stanwood Dobbins, tenor, and Joseph Kayser, baritone. Mr. Warford is teaching at his new studios until the end of August. A number of pupils who follow him to Paris each summer are taking advantage of the special New York session.

Symphony Pop Concerts Begin in Westchester

WHITE PLAINS, N. Y.—The Westchester Symphony Pops opened auspiciously at the County Center on June 28. The orchestra, the emergency orchestra which played all winter at the Metropolitan Opera House, was under the capable direction of the woman conductor, Antonia Brico. A diversified program ranging from Wagner and Liszt to Dvorak and Kreisler met with great approval. Miss Brico was recalled many times and is apparently destined to become popular in Westchester. The big auditorium, with the stage closed off, was transformed into an attractive summer garden.

These concerts, which are being given nightly, and are being backed by a number of people prominent musically and socially, are meeting with a fine response. The prices too are truly depression prices. E. H.

Concert Management Annie Friedberg Notes

Among the artists under Concert Management Annie Friedberg who already have substantial bookings for next season is Gertrude Kappel, soprano of the Metropolitan Opera Company, who has been engaged to appear with the San Francisco Opera next November and will sing the role of Isolde in two Tristan performances. Following this operatic engagement, Mme. Kappel will be heard in concerts in the west. She will also be heard for the first time in Washington, D. C., during December before the opening of the Metropolitan.

Myra Hess returns for another season early next January to fulfill another full schedule of concerts ending late in March on the Pacific coast. Miss Hess will be heard with the New York Philharmonic Orchestra in February, as well as in her usual recitals. She will open her season in Brooklyn, N. Y.

The Budapest String Quartet return for their fourth season next January and are to play re-engagements in almost every city where they have appeared (including Princeton, N. J.; Ithaca, Rochester and Buffalo, N. Y.; Indianapolis, Ind.) and in many new places. The ensemble is to be here for three months and will be heard in a series of New York concerts.

Hugh Porter to Conduct Washington Heights Oratorio Society

Hugh Porter, organist of the Oratorio Society of New York, has been engaged to succeed Carlo Kohrssen as conductor of the Washington Heights Oratorio Society. The Washington Heights group, which was organized last year with Reinald Werrenrath as conductor, will be heard in two performances of Mendelssohn's Elijah at George Washington Stadium, New York, the latter part of August. The society gave this work twice last summer at the same stadium, with the New York Orchestra under Modest Altschuler.

Mr. Porter has been associated with the Oratorio Society of New York for several years as assistant conductor, accompanist and organist. For three years he was director of the Lutheran Oratorio Society, an organization devoted exclusively to the works of Bach. Mr. Porter is also organist and choirmaster at the Second Presbyterian Church and is on the faculty of the Juilliard School of Music and the School of Sacred Music of Union Theological Seminary. He has also conducted the chorus and symphony orchestra at the Chautauqua Institute, where Albert Stoessel is director of music.

Rehearsals of the Washington Heights Oratorio Society take place each Monday at 8 p. m. at the Paramount Mansion, 183rd Street and St. Nicholas Avenue, New York. Singers are needed in all parts. Applicants should appear half an hour before the rehearsal and see any member of the committee on admissions.

Musicians Union and Relief Administration Reach Accord

As the Musical Courier goes to press, wage disputes between the Associated Musicians of Greater New York and the State Temporary Emergency Relief Administration over unemployed musicians' working for state relief wages for playing in Queens County parks, were reported settled. A compromise was reached, pending final confirmation. Meanwhile, concerts by relief bands in the parks on July 2 and 4 were postponed.

Reading Choral Society for Dell

The Reading Choral Society will sing Beethoven's ninth symphony with the Philadelphia Orchestra at the Fairmount Park Dell Concerts on July 20 and 21. N. Lindsay Norden, the conductor, is holding rehearsals in preparation. This will be the second time they have sung this work with the Philadelphia Orchestra, the first appearance being in 1931. Mr. Norden is also to conduct one of the orchestral concerts later in the series.

Viola Mitchell Returns to Paris

Viola Mitchell, American violinist, has returned to Paris after touring Italy and Switzerland where she played Malipiero's concerto for violin and orchestra, extensively. Miss Mitchell created the work at Amsterdam early this spring, and was engaged to repeat the performance at Venice. Since this time she has been in demand throughout Italy and Switzerland and went to London for a private audition of the work. Miss Mitchell will play the concerto in Paris next season.

Echaniz Engagements Announced

The Civic Concert Service, Inc., announces that among the engagements of Jose Echaniz, the Cuban pianist booked for next season are appearances in Pueblo, Col.; Atlanta, Ga.; Danville, Va.; Spartansburg, S. C. and Englewood, N. J. Mr. Echaniz will give his annual New York recital on October 20.

Rene Le Roy in London

Rene Le Roy, French flutist, has followed his American tour this season with concerts in Europe. He gave a series of recitals in Switzerland, played at several musicales and is at present in London appearing in joint concerts there. He returns to this country in January.

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Press Comments

KARL KRUEGER

Karl Krueger recently conducted the Chicago Symphony Orchestra in one of their series of concerts during the Century of Progress Exposition. The Chicago Daily Tribune's critic, Edward Moore, wrote: "Mr. Krueger, for several years conductor of the Seattle Symphony Orchestra, made his Chicago appearance as conductor last night, and before the evening was over there was loudly expressed evidence from the audience that his debut was a pronounced success. It is a happy event for a visiting musician when such a state of affairs becomes possible. The omens were favorable for Mr. Krueger. His appearance came in the midst of one of the most pleasurable series of concerts ever given in Chicago. In addition his program throughout consisted of numbers well embedded in the repertoire of the Chicago Symphony Orchestra, works that the players knew as well as the conductor. As a result both conductor and players were able to work to a mutual end with no handicap on either side, and the result was, as has been indicated, lavish applause for both."

Herman Devries in the Chicago American "His lead is not at all sensational, it is not necessary for this artist to describe and imitate with his arms the arcs of a windmill, and he uses the score freely and openly. But his beat is reliable, his treatment of everything he touches reveals the dignity, elegance and restraint of the cultured musician."

Eugene Stinson in the Chicago Daily News: "Mr. Krueger is to subtleties of instrumentation and of line what litmus paper is to the slightest trace of acid; nothing escapes his detection. Seldom have we heard orchestral playing so live at every moment, so gracefully spaced or more luxuriously balanced within the exact contour of the written notes. In his sense of color and of draftmanship his gifts are decidedly pictorial, as in his sense of beauty his chief attribute is to find in musical workmanship charm and as the motive force behind his conducting shows him to be in music a poet. Above all he is modest and his effort is something which Chicagoans in particular value at the highest, to remain behind the music and permit it to display itself."

JOSE ITURBI

Following the first of the recent series of orchestra concerts which José Iturbi conducted in Mexico City, Salomon Kahan began a six column review in El Universal: "In music the life of our times divides itself from today on into two great chapters, before and after Iturbi."

GEORGES MIQUELLE

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, conducted the second concert in the Toronto Summer Symphony series on June 29. The Toronto Evening Telegram said: "The extreme heat did not deter an audience of considerable numbers from enjoying the attractive concert which was the second of the 'Summer Symphonies' at the Eaton Auditorium. The performance was under the direction of Georges Miquelle, of the Detroit Symphony Orchestra, who communicated to the musicians under his baton much of his own Gallic nervous energy and his flair for brilliant color." The Toronto Daily Star: "Georges Miquelle is as fine a conductor as he is a cellist. In short wilting rehearsal he managed to give the Toronto players some new points of interest. The Frenchman's athletic rhythms made him instantly *en rapport* with the players. Miquelle made such a hit as a joy-giving conductor, he will be more than welcome here as a solo cellist."

The Daily Star records the "cello-fest" which was held at the Hambourg Conservatory in honor of Mr. Miquelle and Max Steindel, first cellist of the St. Louis Symphony Orchestra. The gathering included eight cellists in all, the other six being Prof. Rosaire, Paul Hahn, Boris Hambourg, Marcus Adeney, John Adaskin and Joseph Sheard.

MURIEL BRUNSKILL

Muriel Brunskill, English contralto, made her first appearance at the Covent Garden Opera, June 7, singing the rôle of Amneris in Aida. The London Daily Telegraph said: "Muriel Brunskill, celebrated as an oratorio singer, was a newcomer to Italian opera. She looked a most handsome princess, and her voice was nobly ample and beautiful. Not since Kirby Lunn's day has there been a great English Amneris. She is capable of greatness and indeed achieved it in her great scene in the last act which has not been better sung in London for years."

The London Star: "Her voice is a pure contralto of beautiful quality, she looks regal and she proved, up to the hilt, that given a chance, there are singers in England, not only as good, but better than many of our foreign visitors." The London Times: "Miss Brunskill seemed to rejoice in having the Covent Garden stage as the sounding board for her magnificent voice and the fine inspiration and unaccustomed freedom of dramatic music."

Miss Brunskill sang in the Torquay Festival the latter part of April. One of the criticisms of the event read in part: "Of all the lovely things with which the festival favored us, there was none lovelier than the singing of Miss Muriel Brunskill."

Activities of Mrs. Morris in N.F.M.C.

The current issue of the Empire Record, the monthly bulletin of the New York Federation of Music Clubs, contains an account by Etta Hamilton Morris, state president, of the recent eighteenth biennial convention of the National Federation of Music Clubs in Minneapolis. Mrs. Morris mentions that, "it is just forty years ago that the National Federation of Music Clubs began its existence, strangely enough in a group of music clubs at the Chicago World's Fair. Again we have in the same year the Chicago Century of Progress, while at our eighteenth biennial we are celebrating our fortieth birthday." She gives a detailed account of the convention, and adds, "New York was listed as the only state having done its duty in the magazine subscription drive and your president received a silver case as a memorial of the event."

Mrs. Morris also writes her customary greetings to the federation members, the junior members and the junior and senior choirs. A report of the state board meeting, which was held on May 18 at the home of the president, contains the information that the federation, in spite of prevailing conditions, is sound financially and in every other way. Another significant item is the announcement of plans to enlarge the Empire Record next year.

Recent activities of the president include attendance as honor guest at the Kingston Junior Music Club and at the Kingston Musical Society; at the junior rally and contests, held at Bloomingdales' in New York City; at the Watertown music week contests; the Allied Arts Choral, New York City; and the junior choir and hymn playing contests, Massena. Mrs. Morris' June schedule lists: June 1, Piano Teacher's Congress, meeting and luncheon; 2, Junior Choir Concert, Fort George Presbyterian Church; 3, Junior Contests and rally; 5, Annual meeting, Philomela, Brooklyn; 9, Babylon High School Club; 13, Junior Contests, Albany; 14, St. Christopher's Junior Club, Dobbs Ferry; 15, meeting of the educational committee in the morning, Port Chester Junior Choir in the afternoon; Mrs. Morris left on June 19 for the Music box, Falmouth Heights, Mass., where she remains until September 1.

Many Musicians Appear at Joslyn Memorial

OMAHA, Neb.—Musical activities at the Joslyn Memorial of late have included recitals by the regular organists, Mrs. Zabriskie, Miss Leaf and Mr. Bush, with Bettie Zabriskie, cellist, Walter Cassel, baritone and Esther Dinkel, contralto, assisting. In addition, appearances have been made by Margarette Margolin Belman, soprano, Virginia Spalding, contralto, Margaret Hurwitz and Shirley Higgins, pianists, and Myron Cohen and Thelma Gaspar, violinists.

J. P. D.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
Florence Chambers
Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
Chev. Gaulter Del'Eveille
George De Sel
Solita De Solis
Byron S. Dickson
Beatrice Elliott
Frank G. Ernst
Maestro-Geremia Fabrizi
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Pierre Harrower
Jean Heimel
Russell Blake Howe
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Joseph Lewin
Marguerite Lichti
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Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mandelssohn
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Wm. B. Peters
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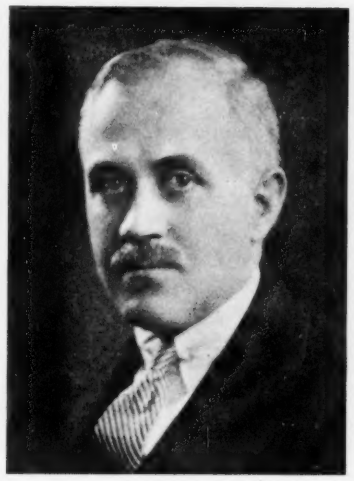


GEORGE A. WEDGE
Supervisor of the Department. (Photo by Rembrandt Studios)

(Apeda photo)
HELEN W. WHILEY

(Alice Boughton photo)
HOWARD BROCKWAY

RUTH VAN DOREN

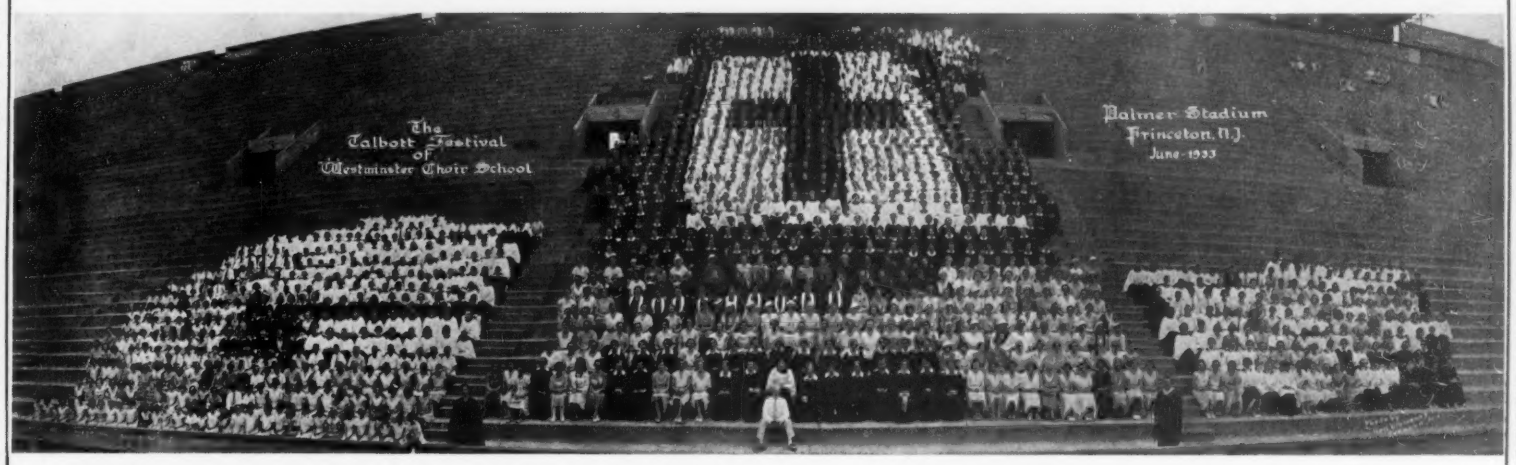
Six Members of the Theory Department of the Juilliard Summer School, New York City

FREDERICK JAGEL
is having an active summer fulfilling guest performances in opera in Philadelphia and Cincinnati. His schedule for Cincinnati follows: June 27, Lohengrin; 29, Trovatore; July 1, Aida; 3, Lohengrin; 28, Romeo and Juliet; August 1, Lohengrin; 2, Romeo and Juliet, and 5, Lohengrin. That in Philadelphia is: July 10, Aida; 24 and 25, Faust; August 14, Trovatore, 15 Madam Butterfly; 28, Trovatore and 29, Madam Butterfly.

MAREK WINDHEIM
on the SS. Paris, en route to Europe.

(© Bachrach)
ADA FISHER

(Lusha Nelson photo)
HOWARD A. MURPHY



MASSED CHOIRS IN ONE OF THE PROGRAMS OF THE RECENT ANNUAL TALBOTT FESTIVAL OF THE WESTMINSTER CHOIR SCHOOL
at Princeton, N. J. The picture shows participants in the final concert, which took place on June 10 in the Palmer Stadium. The combined chorus includes the Westminster Choir School, Princeton Choirs and guest choirs under Westminster leadership. Exclusive of business and social meetings, the three days of the festival included the annual commencement of the Westminster Choir School; two performances of Bach's Mass in B minor; consecration service by the National Conductors' Guild of Westminster Choir School; a performance of Fred Eastman's play, The Tinker, by the department of educational dramatics; a concert by Westminster Choirs, past, present and future; and the festival program in the Stadium. Dr. John Finley Williamson, founder and president of Westminster Choir School and conductor of the festival, is seated on the lower step in the picture.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

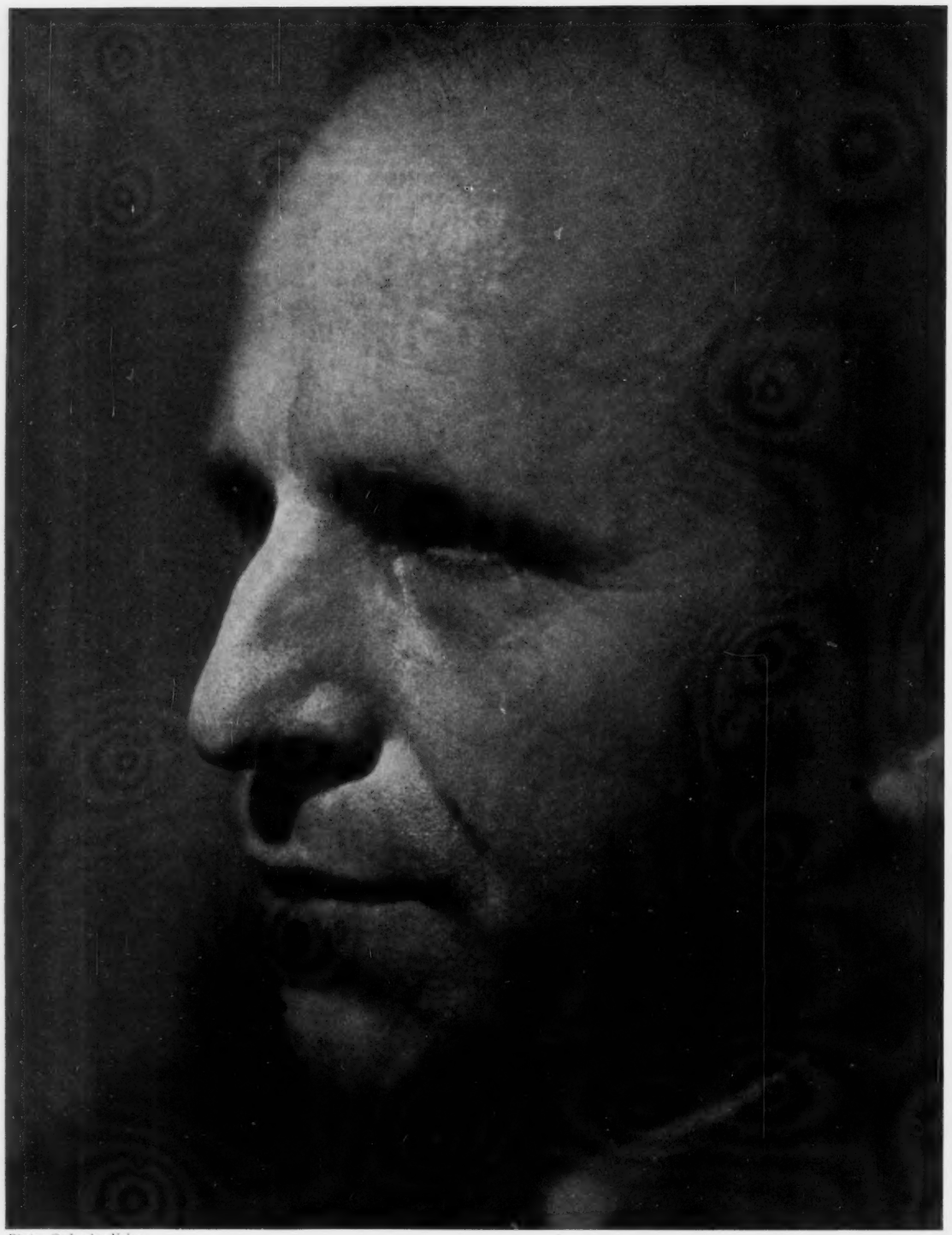


Photo © Lusha Nelson

LOUIS PERSINGER